

SMART FASHIONS
for LIMITED INCOMES

VOGUE

APRIL 15, 1915
PRICE 25 CTS



THE VOGUE COMPANY
CONDE' NAST *Publisher*



ED

McCallum Silk Hosiery

SEND FOR HANDSOME BOOKLET, "YOU JUST KNOW SHE WEARS THEM." McCALLUM HOSIERY COMPANY, NORTHAMPTON, MASS.

Victor Record
of "Habañera"
sung by
Farrar

Farrar in the
title rôle of
Carmen



Both are Farrar

The Victor Record of Farrar's voice is just as truly Farrar as Farrar herself.

The same singularly beautiful voice, with all the personal charm and individuality of the artist.

To hear the new Carmen records by Farrar is to be stirred with enthusiasm, just as were the vast audiences—the largest ever assembled in the Metropolitan Opera House—which greeted her performance of Carmen, and acclaimed it the supreme triumph of this great artist's career.

The proof is in the hearing. Any Victor dealer in any city in the world will gladly play for you any of the sixty-two Farrar records, or Victor Records by any other of the world's greatest artists.

There are Victors and Victrolas in great variety of styles from \$10 to \$250.



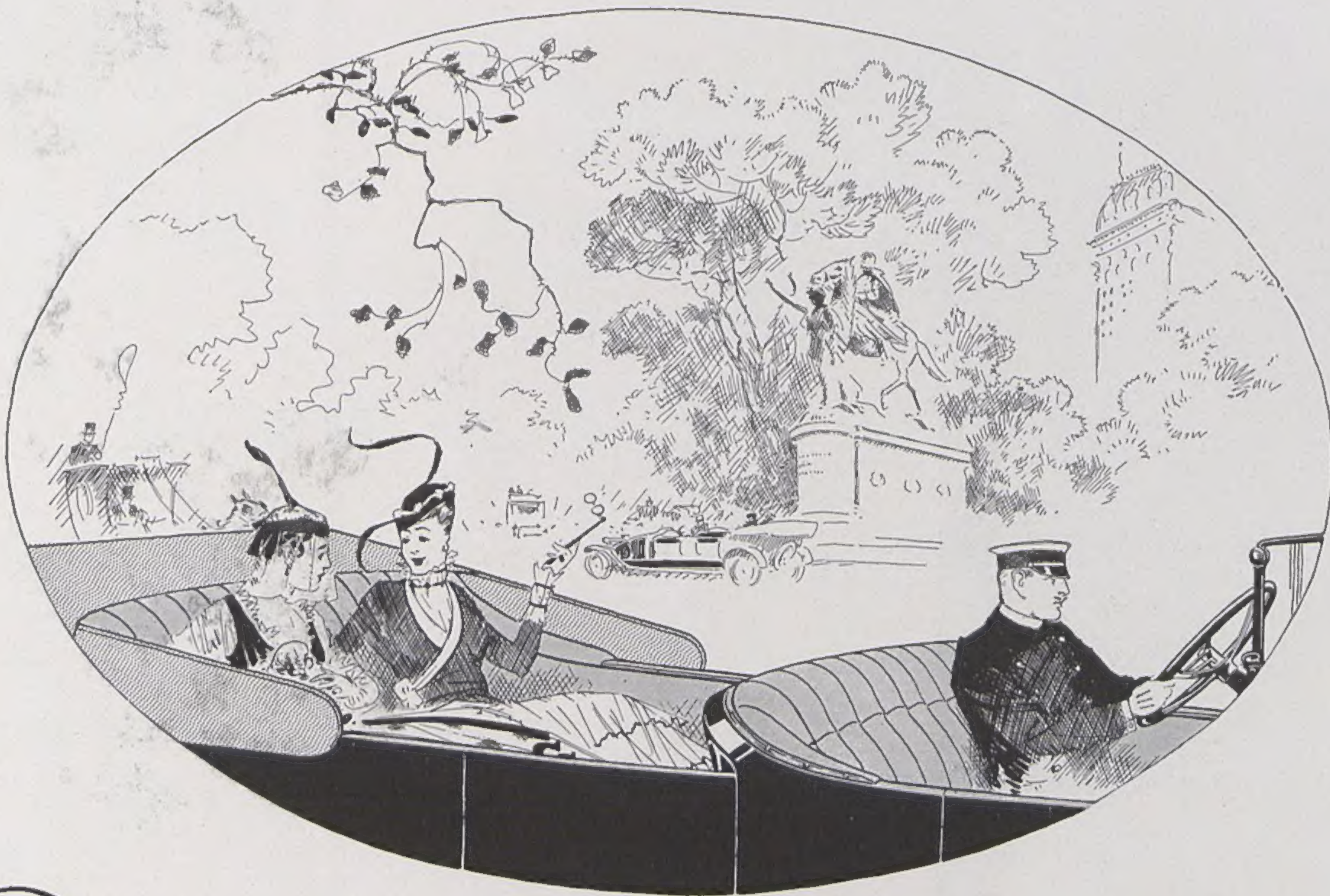
Always use Victor Machines with Victor Records and Victor Needles—the combination. There is no other way to get the unequalled Victor tone.

Photo copy't Dupont

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors

New Victor Records demonstrated at all dealers on the 28th of each month



The Season of Good Style

Tasteful expression of good style is the dominant note of the season. With those whose daily life surrounds them with the choicest selections of fashion, good style carries itself into the most intimate phases of appearance.

Chesterfield-Six
\$1650

Quietly expressed in the unobtrusive richness of their apparel, in a subtle air of breeding and charm, it is evidenced in an equally graceful manner in their motor car.

The Jeffery, with the Chesterfield type of body conforming to the modish requirements of the most expert designers of carriages, conforms harmoniously with the elegance of the woman of social eminence.

Selections of colors in cloth upholstery permits the use of shades best adapted to the prevailing color schemes.



The Thomas B. Jeffery Company
Main Office and Works, Kenosha, Wisconsin

Franklin Simon & Co.

FIFTH AVE., 37th and 38th Sts., NEW YORK

Spring and Summer

Waists and Shirts

FOR WOMEN AND MISSES

SIZES 32 TO 44

Copies of Paris Models

At Special Prices

No. 17 Military Shirt of Handkerchief Linen, in bronze green, French rose or blue, collar and cuffs of self material, extra collar and cuffs of white organdie, waist fastened with brass buttons, two pockets, separate shoulder panels, full swing elastic at waist. **5.75**

No. 17A Same Model and colors in crepe de chine. **9.75**

No. 19 Georgette Crepe, or Crepe de Chine Waist, in white, flesh or black, hem-stitched, tucked frill hem-stitched, small pearl buttons, boned collar finished with tucked frill, cuffs to match. **5.75**

No. 21 French Batiste Waist, entirely hand-made, front and back tucked and hem-stitched, double-plaited frill, collar and cuffs of organdie, hem-stitched, cuffs frill edged, pearl buttons. **12.50**

No. 23 Crepe de Chine Waist in flesh, white or black, hem-stitched panels of graduated tucks on either side of front, hem-stitched collar of white organdie, cuffs to match, pearl buttons. **7.50**

No. 25 Heavy Crepe de Chine Waist in flesh, maize, white or all black, hem-stitched and hand-embroidered, collar and vestee of white Georgette crepe hand-embroidered and hem-stitched, cuffs to match. **9.75**

No. 27 Tailored Waist of Awning Striped Linen, white with green, rose or blue stripe, hem-stitched, collar of white linen (can be worn high or low), cuffs to match, full swing elastic at waist. **4.95**

Hats Illustrated are from our Millinery Salon

No. 17. Price, 9.75	No. 25. Price, 7.50
No. 19. Price, 12.75	No. 27. Price, 8.75

FUR STORAGE
Dry Cold Air, Improved Method
Furs Remodeled or Repaired
at moderate prices



SALES AND EXCHANGES



Wearing Apparel

FOR SALE—Fawn-colored lace and chiffon waist, \$4. Evening dresses—white net and silver lace over satin, \$15; pink net and taffeta, \$10; purple net afternoon dress, \$6. All size 36. No. 400-D.

RARE India camel's hair shawl, richly colored border, \$500. Llama lace shawl, \$200. Two handkerchiefs: deep black thread lace border, white linen center, \$50; deep white rose point border, small center, \$50. No. 401-D.

VERY dressy dark rose finest chiffon broadcloth suit, very full skirt, short coat. Cost \$215—Sell \$65. Beige taffeta afternoon gown; sand color with pale blue satin stripe, tussah dress; also Alice blue voile, flounced skirt, \$10 each. 36-38. Latest models, never worn. In mourning. No. 405-D.

VALUABLE Chinese Royalty Mandarin coat, gorgeous colors, heavily embroidered, never worn, fairly large size. Will sell at great sacrifice for \$60. Sent on approval. No. 408-D.

TWO gentlemen's fur coats. One mink lined, black broadcloth, Persian lamb collar. Size 38. \$125—worth \$250. One unplucked otter, large size, \$600—worth \$1500. Will trade mink on Ford runabout. No. 409-D.

SIDESADDLE riding habit. Size 34. English suiting, exclusive London tailor. Ernest, Regent Street. Jersey breeches, hat, crop, boots. Size 4½B. Worn four times. Cost \$135—Sell \$50. No. 410-D.

FOR SALE—Taupe corduroy sport suit, Norfolk coat, full skirt, worn twice. Size 38. Sell \$18. Also red felt sport hat, scarcely worn. Sell \$4. No. 411-D.

NEGLIGEE, made of light blue cascade crepe, dresden ribbon trimming around neck and sleeves. Suitable for trousseau. Size 36. Price \$12. No. 415-D.

IMPORTED black taffeta suit, embroidered, handsomely and generously made, silk drop, lace, chiffon finishings, good order, 36-38. Must sell—\$25. No. 417-D.

ROSE taffeta and lace dance frock, \$15. Light blue foulard, \$15. Size 38. Both last summer's gowns, but good style and condition. No. 422-D.

TWO lingerie gowns, good condition and style, bargain at \$25 each; one batiste with val. lace and footing; one real filet and net. Size 38. No. 427-D.

ROSE corduroy cape, with white corduroy sleeveless, belted jacket to wear inside, very smart. Cost \$65—Sell \$30. Pink satin and net dance frock. Worn once—\$20. Both 38. No. 428-D.

Miscellaneous

POLAR bear rug, unusually large, fine skin, silver white, perfect mounting. Used one month. Value \$400. Remarkable bargain, \$200. No. 402-D.

VERY rare old dark blue historical plates, views, Constitution and Guerriere, Waterworks, Philadelphia; Center Medallion, Philadelphia; Louisville; Baltimore Court House, and West Point Military Academy; vegetable dish. Prices on request. No. 403-D.

FOR rent April 1st, 6 months or longer; handsome 12-room house, modern conveniences. Handsomely furnished, mostly antique mahogany furniture. Situated—Vineyard Haven, Mass., directly on Vineyard Sound. Fine bathing, boating and fishing. A beautiful panorama all the time. Moderate rent. Photographs sent. No. 404-D.

FOR rent, New York house—water front on Sound—New York, New Haven Railroad, one hour's ride from city; six masters' bedrooms, four servants' bedrooms, three bath-rooms with living rooms. Modern improvements: Steam heat, running water, Electricity. Garden, Bathing, Boating, Fishing. No. 406-D.

EXCEPTIONALLY attractive apartment at No. 998 Fifth Avenue to sublet from May 1st; fourteen rooms, four baths and lavatory, etc. All appointments exceptionally perfect, rent moderate. No. 407-D.

\$2500 in cash will buy 12-room house. All improvements. Situated most picturesque section of Orange County, N. Y. Beautiful grounds 200 x 200. Small balance on mortgage. No. 412-D.

FOUR-POSTER bedstead, genuine antique, extra large size, \$150. Solid mahogany table, two leaves, claw feet, \$90. Splendid mahogany highboy. Carved posts, claw feet, \$90. No. 413-D.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the June 1st Vogue should be received on or before April 15th. Address all communications to Sales and Exchanges Service, Vogue.

YOUR OPPORTUNITIES

A diamond pendant—a white satin evening gown—antique mahogany bureau desk—a French rug—a tea room—a player piano—not, as you might suppose, the inventory of a fashionable home, but merely a few of the many opportunities offered you in these columns.

Rarely will you find such a diversity of articles, at such reasonable prices. For nearly everything offered in these columns is placed here, not because of a decrease in actual value, but because circumstances have arisen that have made it of no present use to the owner.

"Because I have gone into mourning," writes one subscriber, "I am forced to dispose of two gowns recently imported from Europe." "I am moving North next month," writes another, "and would like to dispose of my mahogany dining set, which will not fit the requirements of a bungalow."

There are many other reasons why Vogue readers often find articles useless to them that probably some other subscriber will be only too glad to obtain. And the beauty of the transaction is the simplicity and dispatch with which it may be consummated. It is merely a matter of a short note and a short wait until you hear from the other woman.

There are few things not to be secured through Sales and Exchanges. If you do not see what you want here, a little message of your own will almost certainly claim the attention of the Vogue reader who wants to dispose of that very thing.

SALES AND EXCHANGES SERVICE

VOGUE 443 FOURTH AVENUE NEW YORK

Miscellaneous—Cont.

TWO babies' "Rosebud" crocheted carriage robes, double top, new, made to order, \$7.50 each. Blue and white, wide stripe, \$5. No. 414-D.

ANTIQU—Bead bag, genuine Lombardy (date 1825), \$18. Old style set, Bohemian garnet necklace, \$15. Perfect, white diamond, old stone, modern setting ring, weight nearly 7-8 carat, \$168. No. 416-D.

SOLID mahogany carved piano bench, upholstered brocade—new, \$40. 90-inch round dinner cloth, filet and embroidery, used once. Value \$225—Sell \$150. Unusually handsome. No. 418-D.

AQUA-MARINE pendant, set with pearls and diamonds, platinum chain. Value \$125—Sell \$60. Great bargain. Caracul coat, fox collar and cuffs. Size 38. Bargain, \$20. No. 419-D.

BLACK satin, tulle and pink evening gown. Worn twice. Cost \$100—Sell \$40. Hollander model. Size 38. Pair antique, tortoise shell hoop earrings, \$15. No. 420-D.

Miscellaneous—Cont.

NECKLACE, bracelet and stud earrings, pink tourmaline set in gold. Cost \$100—Sell \$50. Filet and embroidery 17-inch round centerpiece. New. Bargain at \$15. No. 421-D.

LAVENDER brocade desk set. 7 pieces including lavender quill, new, \$15. Lavender satin gold lace and French flower-trimmed tall hat stand, new, \$12. No. 423-D.

THREE grey ostrich plumes. Bargain, \$10. Long tan Jaeger motor coat. Size 38-40. Cost \$45—Sell \$25. Beautiful alabaster lamp. Cost \$50—Sell \$30. No. 424-D.

DARK blue satin theatre gown, net sleeves, late model. Worn twice. Cost \$75—Sell \$50. White enamel and pearl bar pin, new, \$10. No. 425-D.

TWO shirt-waist sets, 3 studs and pair cuff buttons. One jade, one amethyst, both genuine with gold mountings. Cost \$30 each—Sell \$15 each. No. 426-D.

BEDSPREAD—Hand-made solid crochet with beautiful border and hand-knotted fringe, handsome in room with massive furniture, very heavy, will last forever. Cheap at \$100. No. 429-D.

Miscellaneous—Cont.

FOUR-panel Japanese art screen, strikingly handsome design embroidered on black satin. Antique bronze vase, hand carved and inlaid, about three feet high. Unusual bargain. No. 430-D.

TWO valuable machines. Opportunity for establishment. One an over-stitch with different attachments, using both cotton and embroidery silk, joining laces like hand. One a chainstitch, length of stitch up to ¼ inch, using from cotton to embroidery silk. Invention is new. Money for someone. \$200 for both machines. No. 431-D.

GENUINE Aubusson tapestry drawing-room sofa and four chairs, Louis 16th powder gold. Imported 20 years ago, \$2500. Two tables, oval mirror, cabinet to match, \$1500. No. 432-D.

RARE antique Saraband rug, 7 by 15 ft. Cost \$700—Sell \$300. Large hand-woven blue and white coverlid, \$60. Patchwork quilt, 105 years old, \$20. No. 433-D.

KING EDWARD edition of D'Israeli, leaves uncut. Cost \$1,000—Sell \$400. Two large De Longpre, water colors. Violets and dogwood, roses and white lilacs, \$200. No. 434-D.

Wanted

COLLEGE girl, eighteen, wishes to purchase smart wearing apparel for self, for sister of ten, and for brother of sixteen. Good style, reasonable price imperative. No. 116-B.

WANTED—White or light wool or silk suit, 32 or 34. Smart, youthful, late model. Waists, lingerie. Apparel for miss of eight. Must be excellent style and quality. Describe. No. 117-B.

Professional Services

LADY with refined home, West End Ave., New York City, would take entire charge of a girl about ten, for parents traveling, best care given. Highest references. No. 744-C.

A KENTUCKY woman, twenty-six, cheery and red haired, wishes position as companion or general housekeeper. Good reader, used to women, bridge player, musician and traveler. No. 745-C.

A **AMERICAN** girl desires position as practical nurse for invalid lady of wealth, either resident or traveling. Three years' experience. No. 746-C.

REFINED Southern woman experienced and with good executive ability, desires position as companion, chaperon, or secretary. Young person preferred. Would like to travel. No. 747-C.

SOUTHERN widow of refined family, who has had ten years' experience in private nursing, wishes position as companion to parties attending the Pan-American Exposition. No. 748-C.

A **UNIVERSITY** man, twenty-five years of age, wishes a position as traveling companion. Best of references. No. 749-C.

WOMAN'S club papers written and type-written (state length desired) and manuscripts criticised and corrected by a college graduate, writer and club president. No. 750-C.

LADY, cultured European traveler, highest social standing, would chaperon two or three young ladies to Pacific coast for summer. Credentials exchanged. No. 751-C.

WANTED—By an English lady, trained abroad, position in select family, as trained children's nurse. Highest of references. No. 752-C.

YOUNG girl of well-known family, wishes position as companion or governess for small children. Can tutor, teach horseback riding, driving, tennis, dancing. Has taken course in dressmaking. No. 753-C.

YOUNG woman, capable of driving any make of automobile, would like position with woman intending to make a transcontinental automobile tour. References exchanged. No. 754-C.

TUTOR, to young boy or older person, desiring to refresh education. College graduate of very good family. References exchanged. No. 755-C.

UNUSUAL opportunity for refined young woman, to act as nursery governess for young child. Will receive a home in New York suburb and live as one of the family. Small salary but real home life. No. 756-C.

BONWIT TELLER & CO.

Paris
42 Rue de Paradis

The Specialty Shop of Originations

Philadelphia
13th and Chestnut Sts.

FIFTH AVENUE, at 38th St., NEW YORK

Unusual Modes in Girls' & "Flapper" Apparel and Hats



VARREUSE

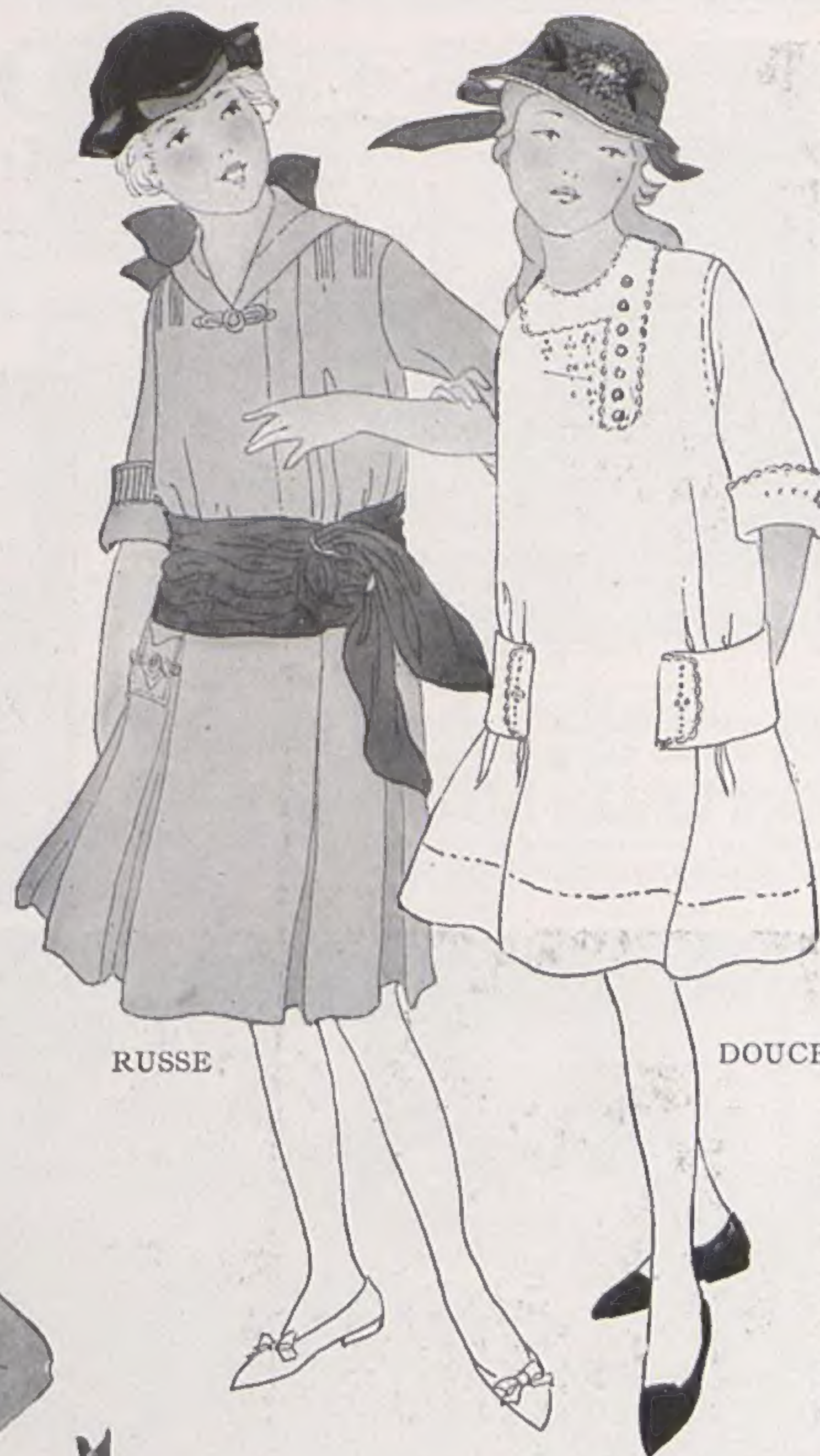
MIGNON

"VARREUSE"—"Flapper" afternoon frock of taffeta, in sand, rose and Belgique. Smocked bolero, and flare skirt with shirred top having box-plaited sides and velvet girdle. Embroidered net collar. Sizes, 12 to 16. **19.75**
Hat with "Varreuse" frock—of transparent chiffon with fruit garlands. To be had in the favored shades. **10.00**

"MIGNON"—Girl's white voile party frock, hand-embroidered and trimmed with motifs of imitation Venise lace. Sash of blue, pink or Belgique silk. Sizes, 6 to 12. **12.75**
Hat with "Mignon" frock—a hemp straw mushroom with ribbon band and loop trimmed with forget-me-nots. **8.25**

"RUSSE"—Girl's frock of natural pongee silk or figured foulard. Box-plaited skirt with pockets at sides. Crushed taffeta girdle. In natural pongee or foulard in delft, navy blue or sand. Sizes, 10 to 14. **15.00**
Hat with frock "Russe"—a tricorne of Milan straw, crown and bows of belting. **11.50**

"DOUCE"—Girl's white, narrow cord pique dress, hand-embroidered; crochet buttons. In white only. Sizes, 6 to 12. **6.75**
Hat with frock "Douce" has silk straw top, satin facing, grosgrain ribbon band, flower at front. Ribbon bandana bow at back. **9.50**



RUSSE

DOUCE

"PETITE"—Girl's gingham wash dress in red and blue checks; collar, cuffs and belt of pique. Slightly Empire model with lace front. Sizes, 6 to 12. **2.95**

Hat with frock "Petite" has chiffon top, hemp facing, grosgrain ribbon band. Tassel of colored beads. **10.50**

"SOLDAT"—"Flapper" military coat, in army cloth, covert or cheviot serge. Suede leather belt. Full waist-lining. Sizes, 12 to 16. **12.75**

Hat with coat "Soldat"—Bangkok straw top, hemp facing. Ribbon band and loops. Crewel rose at front. **14.50**

"JOLI"—Girl's coat of navy blue serge in black and white check worsted. Shirred waist with deep girdle band. Ramie linen collar and cuffs. Sizes, 6 to 12. **9.75**

Hat with coat "Joli"—a mushroom type of liseré straw with fancy band and ornament at front. **11.50**



SOLDAT

PETITE

JOLI

"Flapper" Apparel

An English idea introduced to America by Bonwit Teller & Co. "Flapper" apparel is especially designed, styled and proportioned for the hard-to-fit girl of 12 to 16—the girl whom it is usually difficult to attire with the proper chic and grace in ordinary garments. "Flapper" apparel is particularly adapted for the type of girl who has outgrown her years, yet who must hold to a girlish manner of dress.

State Color in Hats or Garments, Also Sizes of Garments Wanted

VOGUE'S SCHOOL DIRECTORY

Each school represented below is recommended to the patronage of our readers

New York

New York

New York



WHILE the opening and dedication of a new building is an event in the history of any school its importance is determined by the character of this new building and how, in its details, it carries out the general idea of the school.

With this idea in mind, we of Oaksmere set forth here the story of our new school house, in many ways a model.

This school house, 68 x 100 feet in dimension, is built around an open court so that the sunlight and air may freely enter from both sides. Every room is well lighted and well ventilated. In fine weather, however, classes are held in the open air class room in the patio.

OAKSMERE Mrs. Merrill's School for Girls,

located on Orienta Point, at Mamaroneck, a suburb of New York, 42 minutes out, and offering complete preparatory and finishing courses.

Interior of School House



The Domestic Science Laboratory, a picture of which is reproduced herewith, is situated on the second floor of the School House. It is completely furnished for the thorough and excellent course that Oaksmere offers in this important branch.

This school house, in addition to the large Assembly Hall (used also for dances, etc.), the Domestic Science Laboratory and the many small class rooms for the limited classes, also contains the Arts and Crafts Studio, in which department comprehensive work is given.

The school house, for all its efficient and very practical plan, still retains the little characteristics and niceties that keep it in harmony with the other buildings of Oaksmere—the stately residence, the "Squash Courts," and even the greenhouses and dairy.

Oaksmere itself is directly on Long Island Sound, set in a park of ample acreage, wooded with silver birch and oak. Its courses aim to meet every requirement of the girl of today. College preparatory and graduate courses, as well as finishing courses, with stress on structural English, Languages and Phonetic training, as well as for ease and grace of manner, are given and are fully described in the Oaksmere catalogue which will be sent upon request.



Domestic Science Kitchen

Upon request, Mrs. Merrill will forward to interested parties her booklet on Oaksmere School, containing complete information concerning the courses and advantages of Oaksmere, and photographs which will enable the reader to visualize the school and to appreciate the spirit that dominates it. Address

OAKSMERE

Mrs. Merrill's School for Girls
ORIENTA POINT
Mamaroneck-on-the-Sound
NEW YORK
Telephone 906 Mamaroneck



Exterior of School House



THE COMSTOCK SCHOOL FOR GIRLS

is one of the oldest, best-known New York finishing schools. 54th year opens October 1st, 1915. One block from Central Park—a location which gives opportunity for outdoor sports, tennis, skating and horse-back riding.

The building is large, well ventilated, and will open in the Fall with electric elevator and all modern equipment.

THIS is a school in which each student may elect her special course of study—in Music, Art, Languages, History of Art, English and Classical Dancing.

Girls may enter at any point in their course of study without being called upon to repeat the work that has been thoroughly mastered in other schools.

After the completion of the elected course, a student is entitled to the diploma of the school.

Terms for boarding pupils, \$1,100—no extras—including any of the elected courses, with two private lessons a week from

MR. CHARLES LEE TRACY Head of the Music Department

who has been teaching in New York for the last twenty years as the successful certificated Leschetizky exponent.

"Ich bestaetige hiermit, dass ich Herrn Charles Tracy aus Amerika, welcher waehrend zwei Saisons bei mir mit gutem Erfolg seine Studien im Clavierpiel gemacht hat, fuer vollkommen geeignet halte, als Lehrer in besser und gediegener Weise wirken zu koennen."

Theodor Leschetizky

LYDIA DWIGHT DAY,
Principal

52 East 72nd Street
New York



THE ELINOR COMSTOCK SCHOOL OF MUSIC. Endorsed by Paderewski, Gabrilovitch, Katherine Goodson, this School is the foremost exponent of the Leschetizky method. Situated in most delightful part of New York, one block from Central Park. Modern comfort, single rooms for early applicants. Music, Literature, History of Art, Modern Languages, Classic Dancing. Boarders and day pupils accepted, beginners as well as advanced students. Home and social life. Riding and outdoor sports if desired. Terms for boarders \$1,500 a year. Elinor Comstock (pupil of Leschetizky), Principal, 41 East 80th Street, New York City.

THE FINCH SCHOOL

Boarding and Day School for Girls. General, Fine Arts, and Practical Courses. Technical School includes domestic training, secretarial course, book-binding, interior decoration, etc. 61 EAST 77th ST., NEW YORK CITY.

MISS BANGS AND MISS WHITON 1890-1915
The Only Country School for Girls in New York City. "A Real School." Certificate admits to colleges. A private school park of thirty-five acres. All outdoor sports. General fee includes instruction in Elocution, Art and Dancing. Unequalled advantages in Music. Advance special courses. Riverdale Avenue, near 252nd St., N. Y.

Drew Seminary for Young Women

66th year. An efficient moderately-priced school with general and special courses. Certificates to colleges. Advantages in music. ROBT. J. TREVORROW, D. D., Box 515, Carmel, N. Y.

Ossining School for Girls Suburban to New York. Preparatory, Vocational, Music, 48th year. Separate house for younger girls. Year Book on request. CLARA C. FULLER, Principal, MARTHA J. NARAMORE, Associate Prin., Ossining-on-Hudson, New York.

Miss Conklin's SECRETARIAL SCHOOL

ENGLISH STENOGRAPHY TYPEWRITING
Removed from 7 West 42d Street to Commercial Engineers' Building
37 WEST 39th STREET NEW YORK

THE SCUDDER SCHOOL Day and Boarding
A SCHOOL FOR GIRLS different from others. "Greatly to be commended," says the *Evening Post*. FINISHING COURSES: MUSIC: ART: HOUSEHOLD ECONOMICS, COOKING. College Preparation. SECRETARIAL COURSE. Send for booklet about being a private secretary. College girls will be interested in this. All-summer session if desired. MYRON T. SCUDDER, President, 59 W. 96th St., N. Y. City

STAMMERING My treatment, based on the natural rules and principles of speech, is the result of many years' close study and personal teaching of thousands of stammerers. It is the most reliable and satisfactory "cure" known. Summer school at Atlantic City, N. J., after July 1st. Call or write for descriptive booklet. FRANK A. BRYANT, M. D., 26V West 40th St., New York

Mrs. Helen M. Scoville's School for Girls Travel Class

TO PACIFIC COAST
Summer 1915
Itineraries ready
New York City,
2042 Fifth Ave.
Resident and Day
Pupils. Air, light.
Recreation lawn.
Advantages of city.
Regular or special
courses: art; music;
practical courses.
Home care and social
life. Dancing, riding
and swimming.



The
KNOX SCHOOL
for GIRLS Formerly at Briarcliff Manor
Now at Tarrytown-on-Hudson
Forty Minutes from New York

Catalogue and views, address
Mrs. E. Russell Houghton, Principal,
Tarrytown-on-Hudson, N.Y.

The GARDNER SCHOOL For Girls

607 FIFTH AVENUE, NEW YORK

A school that provides a delightful home for girls, where they can enjoy all the advantages of the city. Regular and advanced special courses. Unexcelled opportunities for the study of music. Riding, skating, tennis, swimming, dancing, etc.

MISS ELTINGE and MISS MASLAND, Principals



VOGUE'S SCHOOL DIRECTORY



Each school represented below is recommended to the patronage of our readers

Pennsylvania

Beechwood A Cultural and Practical School
(Incorporated)
Box 412, JENKINTOWN, PA. (23 Minutes from Philadelphia.)
Has a twofold aim: to discover and develop each pupil's aptitude for some definite lifework; and to seek culture through academic and social training.
College Preparatory; College Departments; Conservatory of Music; Art, Arts and Crafts, Oratory. Courses in Domestic Arts and Sciences, Secretaryship, Normal Gymnastics, Normal Kindergarten, as electives. Swimming pool.
M. H. REASER, Ph. D., President
Rev. D. R. KERIT, D. D., LL. D., Associate

Miss Cowles' School (Highland Hall) FOR GIRLS
Emma Milton Cowles, A.B., Head of School. Prepares for all colleges. Certificate privileges. Strong general course. Music, Art and Domestic Science. Healthful location. Gymnasium, Swimming Pool and Sleeping Porch. Resident Physical Director. For Catalogue address The Secretary, Hollidaysburg, Pennsylvania.

BISHOP THORPE MANOR

A select school for a limited number of girls. College Preparatory and Finishing Courses. Two years' Advanced Course for High School graduates. Athletics and outdoor life. Special advantages in Music, Art, Domestic Science, Domestic Art, Arts and Crafts and Expression. For booklets address C. N. Wyant, Principal, South Bethlehem, Pa., Box 243.

OVERBROOK, Pennsylvania.

Miss Sayward's School For Girls. Suburb of Philadelphia. College preparatory and special courses. Certificate to leading colleges. Music. Domestic Science. Physical training, outdoor sports, horseback riding, swimming. Grounds and building enlarged. Develops character, mind and body. Miss S. JANET SAYWARD, Principal.

Virginia

STUYVESANT SCHOOL, Warrenton, Va.

In the Piedmont Region of Virginia, offers Unequaled Opportunities for Individual Instruction, personal attention and open-air life. Send for catalogue.
EDWIN B. KING, M. A., Headmaster.

Rhode Island

THE BERKELEY SCHOOL for GIRLS, at Newport, R. I.

In a very beautiful part of Newport. Wonderful climate. Offers Newport's unusual advantages. Cultured surroundings. Preparatory and finishing courses. Art, music and languages especially emphasized. Outdoor life. For circular address
The Berkeley School for Girls, Newport, R. I.
Principal: Mrs. Stephen Elliott Balch

New York

Four Pages of Schools

To determine exactly the school most appropriate for your son or daughter is a matter that requires forethought — and careful forethought. To do it thoroughly you would have to spend months in making inquiries and in reading innumerable catalogues. You would expend a vast amount of time, money and trouble were you to visit every school in person.

Vogue has done all this for you. It has read the catalogues, visited the schools, and now in this issue it presents the announcements of the schools which it cordially recommends.

Read these pages carefully. Somewhere, perhaps where you least expect it, you are likely to find exactly the school you want.

VOGUE SCHOOL SERVICE

443 Fourth Avenue

New York City

New York

The Graham School for Girls

Resident and day pupils, general and college preparatory courses. Unrivalled location overlooking Riverside Park and the Hudson. One hundredth year; open October 6th. For catalogs, address 42 Riverside Drive (at 76th Street), New York City.

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A country school, 13 miles from New York City. College preparatory and special courses. Music, Art, Domestic Arts and Science. Supervised physical work in gymnasium and field. Illustrated catalogue on request.

Address Miss LUCIE C. BEARD.

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College preparatory and special courses. Domestic science. Certificate accepted by leading colleges. Suburban to New York. Outdoor games, gymnasium, tennis, riding. Miss Creighton and Miss Farrar, Principals, Box 613, Englewood, N. J.

New York



THE Hudson, with its group of splendid schools for both sexes, is the chief educational center in the suburbs of New York City. Among the Hudson River schools, "The Castle," Miss Mason's School for Girls at Tarrytown-on-Hudson, forty-five minutes from the city, is known nationally, in fact internationally, for the wonderful beauty of its location. At the point where the stately Castle rises, the famous river, the mountains, the villages, the sweeping hills, the picturesque forest and streams, the classic and historic associations, all combine to make an environment which invites to life in the open, to quiet, thorough study, to a quickened imagination and an interest in the work of the world.

A Favorite Residence Suburb of New Yorkers

The number of stately homes and famous estates in the immediate vicinity proves the rare desirability and healthfulness of the neighborhood.

The Unusual Equipment

The several residence buildings are comfortably and artistically furnished; the school buildings fully equipped for thorough and modern work, with sunny classrooms, studios, laboratories, workrooms, gymnasiums, and swimming pool.

Advantages of Small and Large School Combined

The more than one hundred girls are divided into five smaller groups in the different buildings, each group with its own house-mother, thus giving the broader social de-

Miss Mason's School "THE CASTLE"

Tarrytown-on-Hudson

New York



A SCHOOL which is earnestly preparing its students to meet the new problems of a new age; which defines real education as the development of the personality for an efficient life.

velopment possible only in the large school, with the personal, individual attention usually associated only with the small type of school.

Open Air Schoolrooms

There are a large, sunny indoor schoolroom and two open-air schoolrooms for use in fine weather. Indeed, some of the students study out of doors the entire year.

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The school has every facility for Physical development. There are two large gymnasiums, swimming pool, running track, golf links, tennis, basketball courts, cricket, horseback riding, and in winter skating and other winter sports.

A Finishing School With High Academic Standards

The academic work of this school is accepted at the leading Colleges and Universities throughout the land. At the same time the pupils are carefully trained to acquire grace and charm of manner, elegant diction, and social efficiency.

The Superior Advantages — College Preparatory, Graduating, Special, Vocational Courses

There is no school of its size in any country offering a greater number of courses; no school of its size with so large a faculty of skilled specialists. Not only are the advantages exceptionally strong in Music, Art, Elocution, Literature, History, Modern Languages, but it also offers many vocational courses as well: Domestic Science and Household Efficiency, Interior Decoration, Commercial Art, Secretaryship, Work, Leadership for Camps and Playgrounds, and a number of other practical branches.

Upper and Lower School

The Upper School is for students from 12 to 20; the Lower School for Girls from 7 to 12 years.

The Vocational School

for Young Women from 18 to 25 years of age, offers ten lines of professional preparation.

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Courses in Language, Literature, Science, Music and Art, with thoro instruction in the theory and practice of Household Economics. Training is given in the Art of Entertaining, House Furnishing and Management, Marketing, Cooking, Dressmaking and Millinery. Twenty acres, twelve buildings. Tennis, Boating, Swimming, Riding and other sports are encouraged. Address

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In the Berkshire Hills, on the Holmes Road to Lenox. Forty-five acres. One thousand feet above the sea level.

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Norton, Mass. (40 minutes from Boston.) A school for girls. Intermediate and Academic Courses. Languages—native teachers. Music. Household Arts. Every attention not only to habits of study, but to each girl's health and happiness. Miss Gertrude E. Cornish, Principal

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Individual and pleasing personality cultivated. Girls taught how to study. Each student is shown her relation to society and is influenced to enjoy leisure in good books, drama and art. English, modern languages, college entrance certificate, art, music and household arts. Tennis, riding, swimming. In the suburbs of city offering art gallery, large library, opera, recitals, concerts, theatre, and platform readers. 26th year. Address the Principals,

John MacDuffie, Ph. D., Mrs. John MacDuffie, A. B.



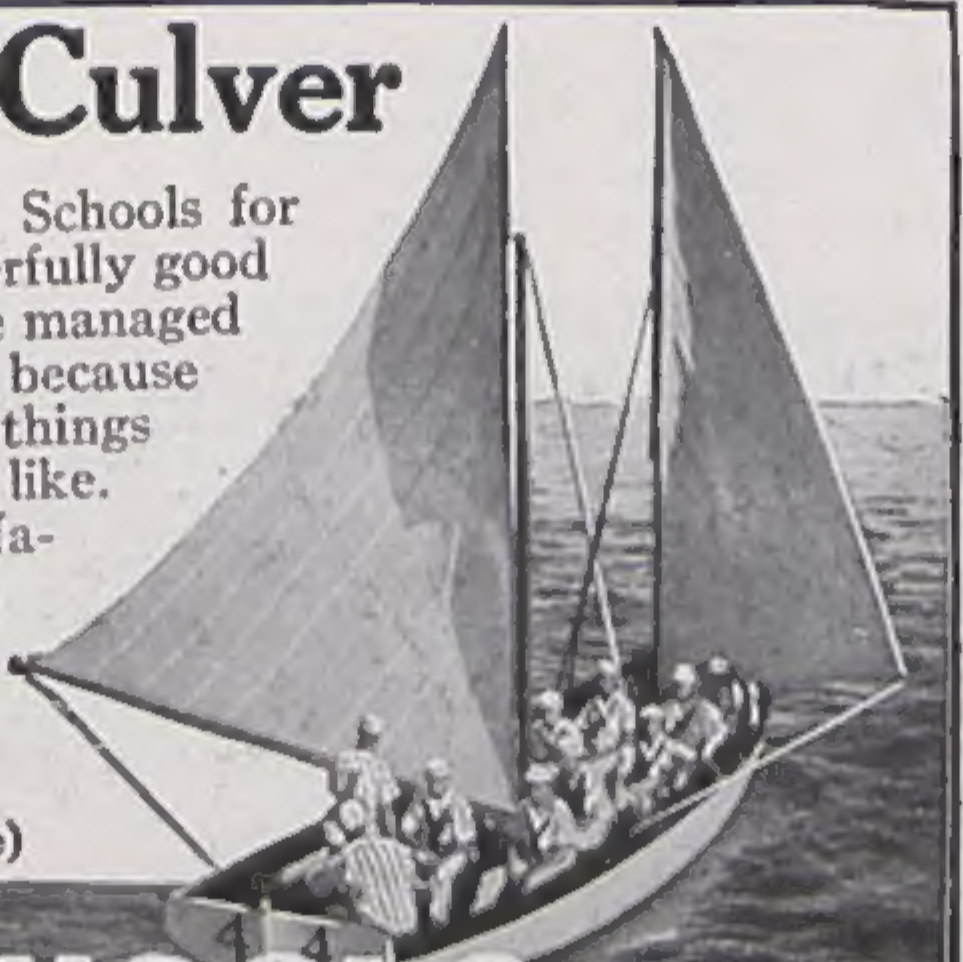
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Send your son to one of the Culver Summer Schools for health, stamina, mental alertness and a wonderfully good time. The schools have been designed and are managed by men who are leaders in youths' education because they can make vitally interesting to boys the things that count. The catalogs show what a summer at Culver is like. They make any red-blooded father as enthusiastic as his son. Naval, Cavalry and Woodcraft Schools, the latter open to boys as young as twelve. Send for whichever catalog interests you. Board and tuition, \$150; uniforms, \$38. No extras. Address

Executive Officer, Culver Summer Schools
Culver, Indiana (On Lake Maxinkuckee)



CULVER SUMMER SCHOOLS

Indiana

WHEN YOU WRITE

To reap to the fullest extent the benefits of Vogue's School Service, it is necessary to give in your letter those facts which will enable Vogue to have an appreciative understanding of your problems.

Vogue's knowledge of the schools comes from a personal visit to them. And, to fit the results of these visits to your personal problem, it is necessary that we have as many details as you can furnish.

Therefore, in writing, give these facts. Tell us where you prefer the school to be located. Give us the approximate amount you care to pay for tuition. Tell us what previous education your son or daughter has had. State the definite object of the school, together with any other facts which will help us to the selection. Come if you can to the Vogue office. If you cannot come, write. But first read these four pages of school announcements. You may find exactly the school you are seeking.

VOGUE SCHOOL SERVICE

443 Fourth Avenue

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Private or School Chaperoning

By Southern woman with extensive experience in traveling at home and abroad. Has taken parties of very young girls over Europe and to the Orient. Will chaperone a party to the Exposition or elsewhere. Highest references furnished.

MRS. B. R. HART,

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Miss Chamberlayne's School for Girls

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Boston, Massachusetts.
Circular on request.



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Largest School of Oratory, Belles-lettres and Pedagogy in America. Summer Sessions. 35th year opens Sept. 28th. Address HARRY SEYMOUR Ross, Dean. Huntington Chambers, Boston.

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Ward - Belmont

Union of BELMONT COLLEGE (26th year)
and WARD SEMINARY (51st year).

Opens Sept. 23rd in half-million-dollar plant. New buildings, modern school hall, gymnasium, swimming pool, etc. Twelve schools—including Academic, College Preparatory, Music, Art, Domestic Science, Expression and Physical Education. Students from over 30 states. Separate hall for girls under 14. Certificate privileges. Attendance limited. Send for catalog and view book, MISS JENNIE P. MASSON, Registrar, Nashville, Tennessee.

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For Girls

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Wynona's is a healthy and happy outdoor life in a pine grove overlooking Lake Morey. All water sports are under safe restrictions—canoeing, motor-boating, sailing; swimming on sand-bottom beach. Land sports are regulated so as not to overture—hiking, mountain climbing, basketball, tennis, golf, archery and horseback riding. Resident physician and nurse watch over girls' health. For recreation there is music, dancing, handicraft, nature study and open-fire talks. Tutoring. Rustic cabins, sleeping bungalows, administration building with complete equipment. Modern plumbing. Water is from a scientifically tested spring; good food from camp farm. For catalogue address

THE DIRECTOR, 29 Newton Place
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Sargent Camp For Girls



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Finest plant and equipment in America. 1100 feet above the sea level. All field and water sports. Tramping, nature study, arts and crafts. The safety and health of our campers is the first consideration. For illustrated booklet address

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COTTAGE CAMP IN THE ADIRONDACKS

A graduate nurse of highest professional standing will take into her summer camp a limited number of children from 8 to 14 years needing special care and building up. Address "Cottage Camp," "The Plains," Virginia.

CAMP WINNESHEWAUKA For Girls. In the region of the Presidential range of the White Mountains. Overlooking Neal's Lake. Bungalows, Lodges and complete equipment. Water sports. Horseback riding over mountain trails. All activities supervised by experts. Address for illustrated Booklet KARL O. BALCH, Resident Manager, Lunenburg, Vt.

Lake Morey & Fairlee Lake, Vt., & Lake Katherine, N.H. 11th season. Aloha Camps For Girls. Healthful location. Pure water. Safe sanitation. Water sports. Tennis, golf and handicrafts. Nature study, horseback riding, mountaineering. Substantial house. New assembly hall. Board-floor tents. Girls' welfare our first care. Booklet. MR. and MRS. E. L. GULICK, 12 Claflin Road, Brookline, Mass.

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Each school represented below is recommended to the patronage of our readers

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20 minutes from Washington, D. C. Ideal climate, 65-acre campus, 50 instructors, 30 buildings, division of girls into small home and social groups, limited classes and specialized instruction. Home economics, diploma course. Floriculture. 2 years collegiate work. For catalog address Registrar, Box 173, Forest Glen, Md.

The Colonial School For Girls



Offers unexcelled advantages for study in the NATIONAL CAPITAL for those whose plan to study in EUROPEAN CAPITALS is delayed by the present war conditions. Music, Art, Modern Languages, Art History, Travel Class, Expression, College Preparatory, High School and Collegiate courses of study. Three years' advanced work of college grade for High School and Seminary graduates in English, Languages, History and Science. Out-of-doors athletics. Individual consideration. Catalogue. Miss CHARLOTTE CRITTENDEN EVERETT, Principal 1539 Eighteenth Street, Washington, D. C.

Martha Washington Seminary FOR YOUNG WOMEN

In finest residential section of National Capital. Two years' course for High School graduates, general and special courses. Domestic Science. Outdoor sports. Edward W. Thompson, Principal, 1601 Conn. Ave., Washington, D. C.

BRISTOL SCHOOL Washington, D. C.

French Residence. Elective, Preparatory, Academic and two years' Collegiate Courses. Diploma Course in Music. Capital advantages. Athletics. Miss ALICE A. BRISTOL, Principal, Mintwood Place and 19th Street.

DISTRICT OF COLUMBIA, Washington.
FAIRMONT—A Home School for Girls
Regular and Special courses. Advanced Courses for High School Graduates. Music, Art, Expression, Languages. References Exchanged. Literature on request. Outdoor Sports.

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An ideal home school for girls from 8 to 16. Outdoor life in the suburbs of the city. All sports adapted to the young girl. Large, airy rooms for residence and school work. Outdoor classrooms. Languages. Music. Art. Domestic Science. Preparation for College and secondary schools. If your daughter needs the wholesome life, affectionate care and thorough training we give our girls, write us.

MISS M. E. MARTIN, Principal
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Indiana

ELMHURST

Country School for girls, where health is considered first. Outdoor sleeping, study and exercise. Certificate admits to colleges. Number limited to 25. R. F. D. No. 6, Box V, Connersville, Ind.

WHAT SCHOOL FOR YOUR CHILD?

YOUR daughter is at home for her Easter vacation. You will doubtless go over the school question with her. By this time you and she have a clear idea of how successful this year has been. You have learned whether the progress so far made is satisfactory and you know whether she is getting the specialized attention that every girl requires.

In five months, another school year will begin. You cannot afford to wait till then before deciding on the school for your girl or boy.

If you are dissatisfied, for any reason, it is better to find the cause now than to put it off. Every moment of delay brings you nearer a hasty decision. In solving an important problem a friend's help and advice is invaluable. Why not, then, seek Vogue's aid, for Vogue has the rare quality of being not only a friend, but an expert adviser.

Through Vogue, you are put in touch immediately with nearly a hundred schools in this issue. You can easily investigate and compare the schools you have in mind, through Vogue. They are all good schools and reliable. Vogue knows them well, as it knows over three hundred more. This will be done with far less trouble than if you set out to discover and visit all of them in person.

But first read these pages. Then, unless you find the kind of school you are looking for, write a letter and tell Vogue your problem. Give all the information you can about the school needs of your boy or girl, and Vogue will help you to a decision that will be really satisfactory.

VOGUE SCHOOL SERVICE

443 Fourth Avenue

New York City



District of Columbia

Chevy Chase



A Seminary for Girls and Young Ladies

WASHINGTON, D. C.

CHEVY CHASE is a home school for girls and young ladies, in the suburbs of the National Capital, the most fascinating city in America. Its suburban location has the advantages of being free from restrictions necessary to the school life of a large city, while still being in close touch with the varied life of Washington. The school is only thirty minutes from the White House.

Chevy Chase enjoys the educational advantages of Washington that are peculiar to that city because it is the seat of our national government. A girl's mental horizon is bound to be broadened by the lectures, concerts, study of the capital, and the cosmopolitan character of the city's inhabitants.

The climate of the region lends itself to a healthful out-door life. The city is far enough south for the weather to be mild without becoming enervating, and far enough north to be invigorating without becoming severe. To add to the attractiveness of open-air sports the eleven acres of campus contain tennis-courts, basketball grounds, hockey fields and golf-links.

In the atmosphere of the school are many elements conducive to the upbuilding of solid character and interesting personality. Character is the motto of Chevy Chase, and insistence upon that has caused the school to increase its prestige among parents and show a healthy growth in enrollment.

The aim of the school has been described as teaching girls "to live a simple, sincere and serene life; to repel promptly every thought of discontent, over-anxiety, discouragement, impurity and self-seeking; to cultivate cheerfulness, magnanimity and charity; to exercise economy in expenditures, carefulness in conversation, diligence in appointed service, fidelity to every trust, and unwavering faith in God."

Chevy Chase offers, besides the usual preparatory work for college, special courses to suit the students' requirements, and collegiate courses as well. The departments of art, expression, music and domestic science are marked by the high quality you would expect in a school located as this one is.

An illustrated catalog will be forwarded on request. Address

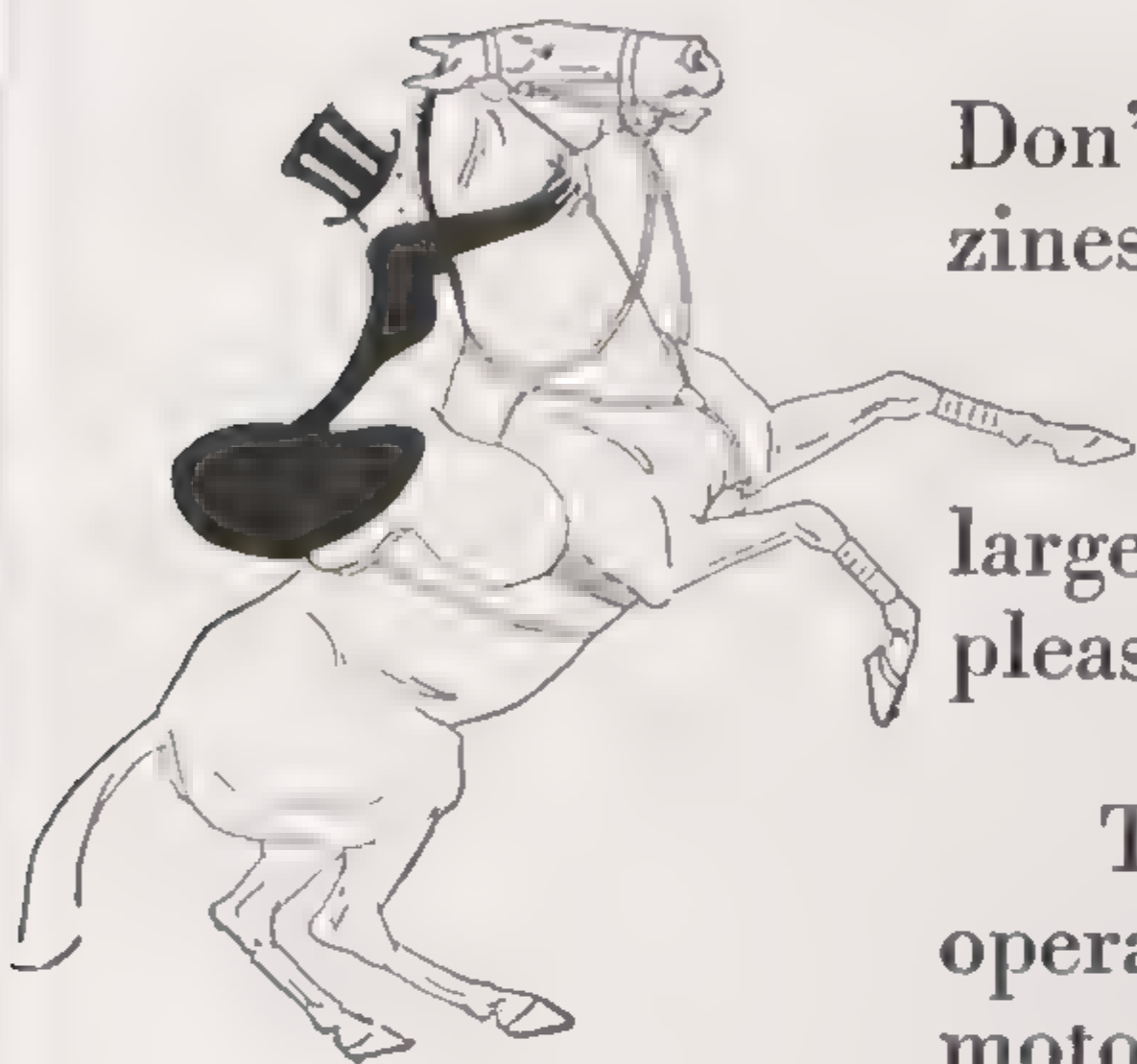
Dr. and Mrs. Samuel Nelson Barker,
Chevy Chase Seminary, Washington, D. C.





VANITY FAIR

The April number is ready for you



Don't compare Vanity Fair with any of the *standard* magazines. It is a new kind of magazine. Vanity Fair is designed to mirror—as cheerfully as possible—the progress of American life, especially in the large cities and even more especially in the following arts, pleasures, and frivolities:—

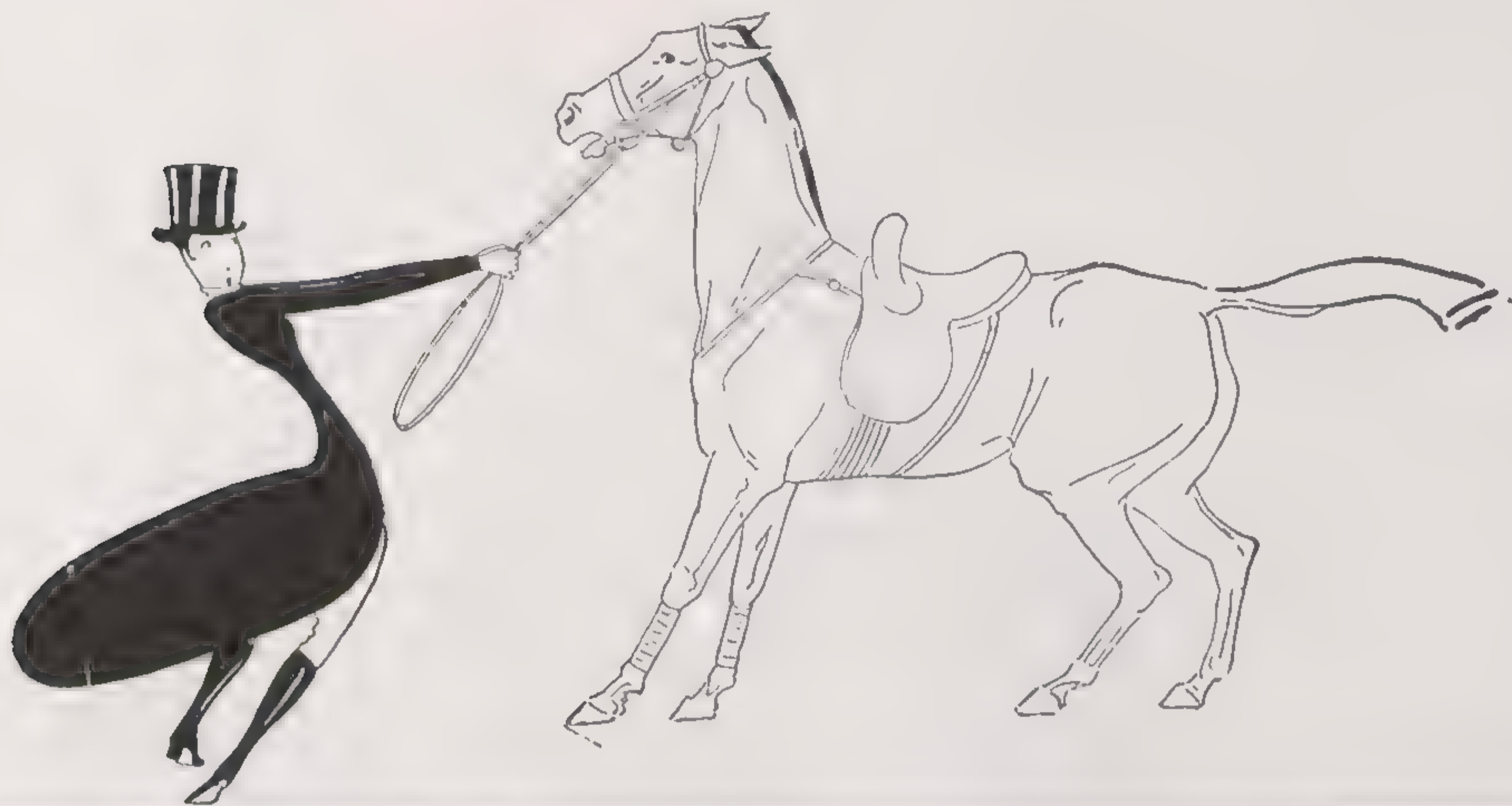
The theatre, painting, humor, literature, concerts and opera, architecture, photography, sculpture, sport, illustration, motors, dogs, cartoons, sketches, light essays and fashions.

Unless you are already a Vanity Fairian, the April number—now on sale at all better class newsstands—is a splendid one to begin with. If you go out a good deal and are interested in people and things (especially people), then you will find a hundred things worth seeing in this great April number of Vanity Fair.



At better-class newsstands, 25 cents

P. S.—By the way, have you noticed Vanity Fair's new prize contest—\$100 for the best answer to the question: "If I were Editor of Vanity Fair"? Read page 21 of the April number—and get your answer in before April 25th.



Blouses That Win Instant Favor



A—CREPE DE CHINE BLOUSE with a novel collar that combines French bands of self-material with rows of hand fagoting. The new square-ribbed buttons, in both large and small sizes, are used as a trimming. In white, flesh, maize and black. Price **\$4.74**
Similar model and the colors in "Georgette" crepe, \$5.49; Batiste, \$3.89; Handkerchief Linen, \$3.89.

B—BLOUSE "TAILLEUR." Smart crepe de chine model with box-pleated fronts and back. The scalloped yoke and set-in sleeves are corded. The soft collar, vestee and deep cuffs, of self-material, are closely hemstitched. In all white, flesh color with white collar and cuffs, or all black. Price **\$7.94**

C—"LE REVE" BLOUSE of cream shadow lace over a camisole of flesh color peau de cygne—lace trimmed. "Georgette" crepe forms narrow panels from neck to cuffs, the finely tucked vestee, and edges the lace collar. Price **\$5.74**

D—FLOWERED CHIFFON CLOTH BLOUSE in flesh color. The over-bodice of chiffon, printed with tiny pastel tinted rosebuds, is satin-edged and falls gracefully over a chiffon cloth bodice. Note the shirred, ruffled and ribbon-trimmed sleeves with bell-like cuffs. Price **\$3.49**

E—"ELOISE" BLOUSE of "Georgette" crepe is charming in its simplicity. The plainness is relieved on fronts with sprays of embroidery and bands of filet lace. The collar falls in two squares at the back and opens low at front. In white, flesh, and gray. Price **\$5.49**

F—BLOUSE "BABETTE" of fine voile expresses the newest style features with its daintily smocked fronts. Rows of hemstitching outline the yoke, the set-in sleeves, and trim the fine white French organdie collar, cuffs and pointed vestee. In white, flesh, Copenhagen blue and bisque color. Price **\$3.89**

G—FRENCH VOILE BLOUSE, copied from a French model, is distinguished by the new "Lily Collar." It is formed by narrow bands of embroidered organdie and circular hemstitched panels; vestee and cuffs repeat this trimming. A cravat of black moire ribbon. In white, flesh and bisque. Price **\$5.24**

H—SPORT BLOUSE of broad striped handkerchief linen. Fronts, back, yoke and top of sleeves are closely pin-tucked. The military collar can be worn high or low. In Copenhagen blue, rose, tan and lavender, alternating with stripes of white. Price, **\$4.49**

NOTE—When ordering by mail specify the material and color of Blouse desired. If a different color is wanted, allow a few additional days for the special order.

R. H. Macy & Co.
HERALD SQUARE BROADWAY 34th St. to 35th St. NEW YORK.

THE SMALLER WAIST CORSET EXPLAINS—

WHILE the demand for the smaller waist has been great this season, there are many women who are undecided in its adoption.

In November, 1913, when low bust corsets were at the height of their popularity, when women of every conceivable weight, form and type would have nothing else, we sensed a change. In February, 1914, we announced four new models for summer and fall which were higher in the bust and smaller in the waist.

These models which we introduced were adopted quite generally by American women 14 months before Paris or London suggested their use. This season is now seeing an almost universal adoption of the smaller waist models which originated with us.

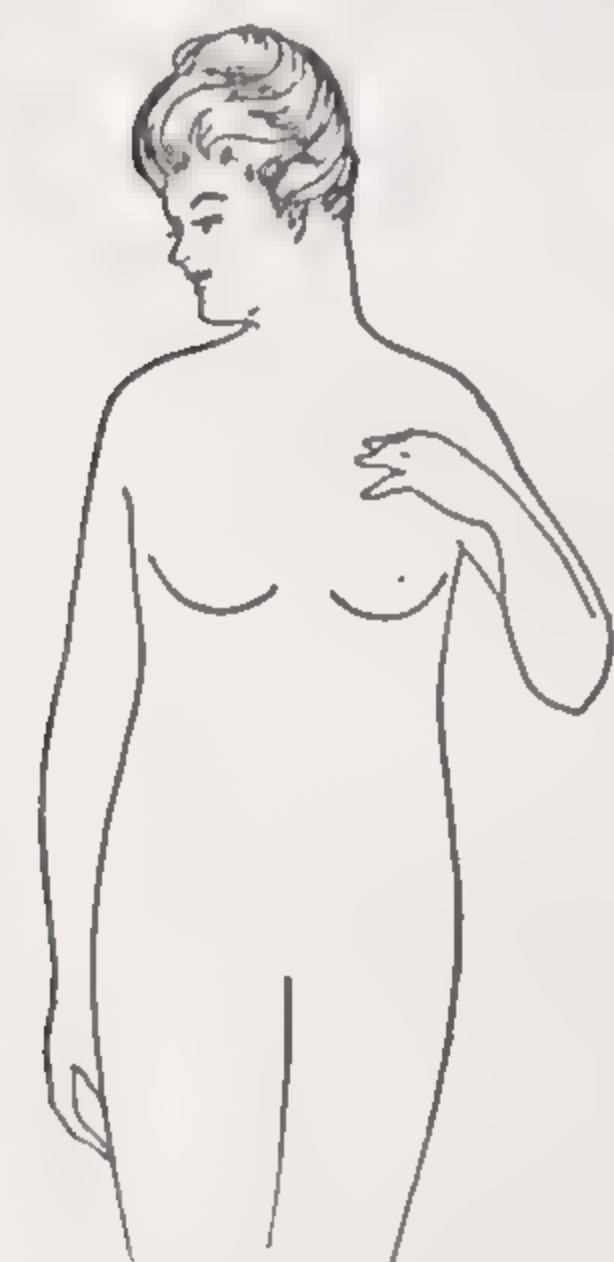
The figures of American women differ slightly from European women—yet the same American made Gossard Corsets can be and are being worn in Europe today, proving the fundamental we have always advocated—corsets are the power behind the throne in the style world.

The small pinched waist of 1900 has gone we hope—never to return. The smaller waist of today is returning for an indefinite stay. It meets and supplies a very important requirement of American women. It helps to reduce when reducing is necessary and it gives the woman between 30 and 50 years of age, a perpetual lease on a youthful appearance, providing she is correctly corseted.

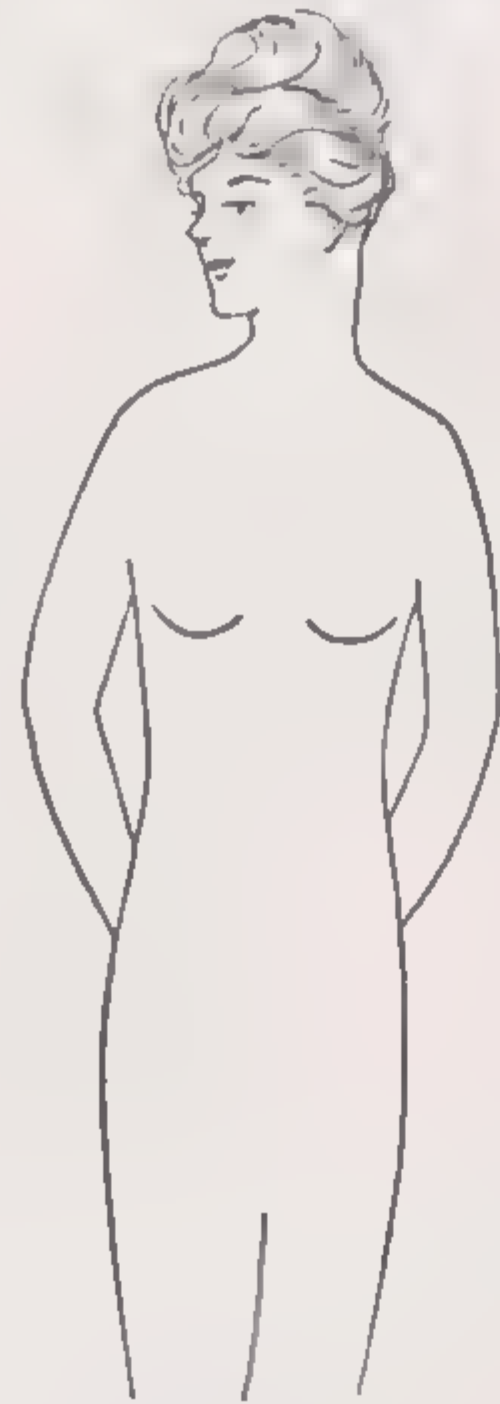
Having a keen interest in all that pertains to art, and living up to what women expect of

us, we last year made another exhaustive study of standard books of art, which deal largely with woman's figure. The ideal type never troubles us in designing corsets—it's the woman who is just a little tall, just a trifle slender, just a bit heavy, who is slightly different from the ideal figure—she it is who makes our designing interesting.

After many months of investigation, we found that women could almost always be classed in 9 groups. Of course, all of these groups have their further divi-



Tall heavy figure



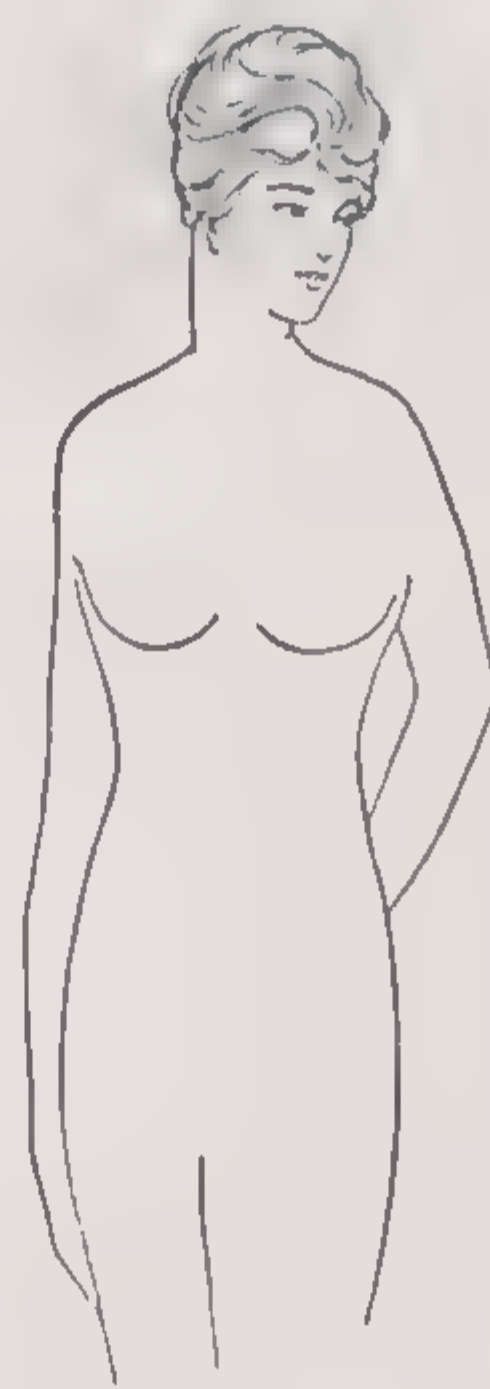
Tall slender figure



Short slender figure



Full Hip Figure



Full Bust Figure



Swayed Back Figure



Short Waist Figure



The ideal figure

Having Been Showered with Questions about Its Return, an Authoritative Answer including all Figure Types is Welcomed

route, back to this ideal type. We want her to be able to discount her age from 5 to 15 years by the appearance of her figure. Today hundreds of thousands of Gossard wearers are doing this very thing.

Now the relation of the small waist to the nine distinct types, also its relation to your type.

First is the tall heavy figure and there are many such. Their charm is not exceeded by any other type, if they study a few simple rules. High shoes should never be worn, neither should short skirts unless the ankle is small. Dark shoes always. Dark hosiery. Her

supported and the smaller waist. Stripes help to give height effects, so do high waist lines. The present vogue of 1830 favors somewhat the short, stout woman.

The short slender woman has many corset troubles. She must be chic always. The small waist is in her favor. She can overcome slenderness just as the tall slender woman by using three small pads and a special brassiere. She should not accentuate her small waist—just let it be known. She should wear colors—chosen carefully to suit her complexion and hair. High boots—oxfords—fancy hosiery—novelties of almost any kind become her. She can be just as attractive as she likes. Her corseting is important—very important.

The woman with full bust, heavy shoulders, full diaphragm and small from waist line down, needs a tricot flesh fitted brassiere and a corset that confines the bust and upper back, and flesh over diaphragm. A special model is made for this type. Plain waists—tailored suits—low or high necks, plain sleeves, medium hats and not too straight a hip line give this type a very distinctive appearance.

Her opposite, with full hips and thighs, worries more about her figure than the other type. She should not wear the small waist corset as it is worn by others. Her corset should be of coutil or silk broche, rather heavily boned and with a long skirt. Let some of the excessive weight be gently, yet firmly, pushed into the waist and some be forced down. In some models we reduce at the first fitting from 3 to 6 inches on the hip

measurement. A high waist line is desirable. The long fullskirts of this season favor her greatly. If the bust is small, the corset should be high. This assists to a fuller appearance.

The short waisted woman, whether she be tall, medium or short, must try for one result—the appearance of a long waist. The high waist line of this season gives her an opportunity to appear like the ideal figure. The waist should not be made too small. Almost any vogue in hats, shoes, hosiery, suits or dresses can be worn by her. The big thought is to keep the waist line long. Special Gossard models are made for this type.

The last of the special types is not so common as it was when the Kangaroo walk was in—yet the swayed back figure is here. We know, because we fit thousands of them. A determination to stand not quite so erect, and the careful fitting of a rather high back corset will work a great change. The absence of lacing in the back helps this figure type greatly. A small pad is used very often in the lower center back—and very successfully too.

The ideal figure offers but little difficulty in corset designing and fitting. The possessor of such a figure should, however, be equally careful in the selection of her corset. By birth she is fortunate, but by careless corseting she can be very unhappy. To have a naturally good figure does not give one the license to neglect it. The ideal type can wear outer garments of almost any vogue—her height, color, weight and personal inclination being the only things to consider.

Is the small waist back to stay? Yes, emphatically, yes. Can every figure type wear the smaller waist corset? If she is intelligently corseted. Where can you be corseted to all of the Gossard Corsets mentioned in this article—at the Olmstead Corset Co., The Bonwit-Teller Co., James McCreery Co., Best & Co., and James McCutcheon in New York. Brooklyn, at Abraham & Straus. London, at Marshall & Snelgrove, Ltd. In Sydney, Australia, Farmer & Co., Ltd. In Paris, at Galeries Lafayette, Aux Trois Quartiers. In Chicago, in Gossard Stores, 37 S. State St., 310 S. Michigan Ave. and 64 E. Madison St. and in practically every town and city in North America, South America and Australia. The H. W. Gossard Co., Chicago, U. S. A., Largest Makers of Fine Corsets.

SHOPPERS' AND BUYERS' GUIDE

Antiques

BRASS AND COPPER ANTIQUES, Russian samovars, candlesticks, andirons, door knockers. Many unique gifts \$1 up. Call or write for catalog. Russian Antique Shop, 1 East 28 St., N. Y.

TIP TABLE, \$5.00. Solid Mahogany—17 in. inlaid top, round or oval. Write for photographs. Rare Mahogany pieces. Lans' Curiosity Shop, 1 East 28 St., N. Y.

ANTIQUÉ FURNITURE. Frank Ehrhart, Cadiz, Ohio. Ideal strictly in antique furniture & have a collection of several hundred pieces to select from. Correspondence invited.

Art Galleries

THE LITTLE GALLERY—15-17 E. 40th St., New York. Fifth floor. Wedding gifts of distinction in hand-wrought jewelry—Silver, Byrdell pottery; catalog free.

PAINTINGS OF THE OLD MASTERS reproduced by foreign artist of merit. Charming for period rooms. Now exhibited at J. R. Bremner Co., 680 Madison Ave., New York.

COLLECTORS offered exceptional opportunities for purchasing by Private Treaty. Pictures & Art Works direct from Historical Collections of Noblemen. Arthur Ruck, 14 Clifford St., London, W.

UNITED STATES TEXTILE DESIGNING. For all woven and printed fabrics. Advance instruction given. Mrs. T. Robertson Kieran, 24 East 46th St., N. Y.

Artificial Flowers

FERN DISHES of artificial flowers and ferns for table decoration. Perfect copy of fresh flowers. \$1.50, \$2.00, \$3.00. Mail orders filled. D. J. Pappos, Broad way & 106th St., N. Y. C.

Auctioneers

WISE AUCTION CO. PAYS highest cash prices for contents of houses, apartments; paintings, works of art, pianos, furniture. 428 Columbus Ave. (81st Street), N. Y. Tel. 7175 Schuyler.

Auction Bridge

HURD'S IDEAL BRIDGE WHIST PADS. Correct rules and count for advanced players. 1, 2 or 3 rubbers. Individual totals shown at a glance. Dempsey & Carroll, 431-5th Ave., N. Y.

ALMO SPECIALTIES, 100 Berkeley Street, Rochester, N. Y. Bridge prizes, card-table covers, green, tan, rose. Boudoir boxes in brocades & clintz Snack boxes. Novelties. Catalog

Beauty Culture

PERFECT SKIN TIGHTENER—Dermatine is a scientific astringent compound for flabbiness & preventive of wrinkles. Builds up & nourishes the tissues, restoring youthful contour to the face.

DERMATINE, Mme. Helene Swift's Famous beauty preparation, is world-renowned. Send 25c for sample bottle. "Helene Swift's Beauty Creations," 168 W. 48 St., N. Y. Tel. 5614 Bry.

ZOBRIGHT NAIL ENAMEL, Ambergloss Cuticle Remover, Rubigloss Nail Polish—Prof. Theo. Miller's delightful manicure preparations are sold by leading drug and department stores.

PROF. MILLER'S Manicure Sets include no knives or acids; no cutting is required. Mignon Set paid for \$1. Others to \$3.50. Free—Treatise on Nails. Theo. Miller Mfg. Co., Edison Co. Bldg., N. Y.

KOROZONE Vacuum Cleaner for the face. Removes blackheads, refines large pores, removes wrinkles, bleaches skin. Treatment, \$2. Kora M. Lublin, D.P.S., 2248 Bway, N. Y. Tel. Schuy. 9056.

AUGUSTE FAMOUS FRENCH Toilet preparations. Call for sample jar of astringent for contouring face, with full directions. No charge. Auguste Co., 1 W. 34th St., N. Y. C.

THE SMALL SISTERS' STUDIO reflects the patronage of New York's Fashionable women. Our treatments & preparations have received their endorsement for 17 yrs. 379-5th Ave., N. Y.

MEDICAL GYMNASTICS given by Miss Alexandra Virtanen, graduated in Europe. A great health producer. Scientific Massage. Electrical treatments—216 W. 103d St., N. Y. Riv. 3372.

Boas, Feathers, etc.

MME. BLOCK. Willow or Ostrich plumes made into handsome French Plumes, a collarette or chic novelty. Paradise aigrettes cleaned, remodeled. Mail orders filled. 36 W. 34th St., N. Y.

Books

ELEANOR GATES'S "SWAT THE FLY!" One-act fantasy by author, "Poor Little Rich Girl." Everett Shinn "Jacket". Mailed 29c. Arrow Pub. Co., 116 West 59th St. N. Y.



A classified list of business concerns which we recommend to the patronage of our readers

One year, (24 issues) payable with order.....	\$70.00
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Shoppers' and Buyers' Guide, Vogue, 443 Fourth Ave., New York.

A Russian Tailor of the Third Generation

THE oppressed condition of the Russian masses is a by-word. Once in a while one of these people throws off the yoke, makes a fresh start in another country—and thereby enormously increases his chance for success.

This has been the experience of Mr. H. Hurwitz, who was born a tailor in the little town of Muisek, in one of the Northern provinces of Russia. For more than a hundred years his forebears had also been tailors.

As a boy of nine, Hurwitz was apprenticed to the trade; and ten years later, he broke away and came to America.

It is fifteen years since he opened his first shop in New York. For a while, his progress was slow. To be sure, he was doing better for himself than he could have done in Russia, but still he was not satisfied. He had advertised a little. To him—like his progenitors—advertising must have seemed an unnecessary expense. Two years ago, however, Mr. Hurwitz tried the Shoppers' & Buyers' Guide of Vogue; today, in partnership with M. Posten, he is carrying on a flourishing business at 200 West 72nd St., New York.

Mr. Hurwitz's experiences with Vogue advertising are best told in this letter:

March 10th, 1915.

"When I first heard about Vogue, I had very little faith in your small advertisements. I had tried many other papers, and all the money I spent seemed to be a loss.

At last one of my best patrons, who was a reader of Vogue, persuaded me to try your Shoppers' & Buyers' Guide. My first advertisement appeared October 1st, 1913. From the first insertion, I began to receive letters from all over the United States. In the first year, over two hundred Vogue readers wrote to me.

To introduce my work, I offered to remodel suits into the latest styles. Vogue readers have sent me their old suits from great distances. I send them sketches of the suit as remodelled, and this brings orders from three-quarters of the people that write. Vogue readers have told their friends about me, and one woman in Columbus, Ohio, asked me to travel there and give an exhibition of my work. I cannot thank you too much.

"H. HURWITZ."

Mr. Hurwitz has a real talent for remodelling. That is why the work he is doing for hundreds of Vogue readers is mutually profitable to him and to them.

SHOPPERS' & BUYERS' GUIDE SERVICE

VOGUE

443 FOURTH AVENUE

NEW YORK



Candies

JUMBO SALTED NUTS are deliciously fresh. Extra large. Peanuts, 80c lb. Almonds, \$1.25 lb. Assorted, \$1.10 lb. Prepaid. Viola V. N. Woodruff, 338 B'way, Flushing, N. Y.

ORIGINAL MEXICAN CANDIES Palanquetas de phonello. Delightful pecan confection, in typical package, \$1, prepaid. Palace of Sweets, San Antonio, Texas.

"ORANGETTES"—The delightful new confection, distinctively Californian. Made from the sun-kissed navel orange. Daintily packed box \$1, ppd. Orangette Co., Dept. 2, Los Angeles, Cal.

KARAMEL SKOTCH—A new, pure, delicious caramel, made in the famous Fair Oaks home candy kitchen. 80c lb. Prepaid. Bradford L. Howe, Newtonville, Mass.

Children's Clothes

CHILDREN'S WEAR from infancy to 12 yrs. Garments made to order, smocked and exclusive models. Boys' dresses, 1-6 yrs., specialty. Beebe & Shaddle, 48 W. 46 St., Tel., Bryant 5676.

IMPORTED Hand-Made Smocked FROCKS. Sizes 6 months to 15 yrs. Frocks sent on approval; prices reasonable. Clr. showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

BABY GARMENTS. Attractively hand-made. Infants to two years. Assortments sent for selection. Send stamp for booklet. Mrs. J. A. McMillan, 303 Ashton Bldg., Grand Rapids, Mich.

SCHOOL & PARTY FROCKS—4 to 12 yrs. Designed and mailed to you. Materials shrunken—6-inch hems. Waterman & Co., 817 Broadway, New York.

DRESSES, Play Frocks, Rompers, Coats, Bonnets, for girls up to 6, and boys up to 4. Complete Baby Outfits. Approval shipments on request. Gebrüder Mosse, 19 W. 45th, N. Y.

IMPORTED Hand-Embroidered Smocked and Cross-Stitch Baby Dresses, up to six years. Selections on approval. Give ref. & age desired. Mrs. Moore. The Irish Linen Co., Davenport, Ia.

LITTLE FOLKS' DRESSMAKER, Needham, Mass. Makes dainty layettes (also single garments) of fine materials. Hand-made or hand-finished. Price list free

DISTINCTIVE APPAREL for girls and boys of all ages. Each garment designed to suit the individual child. Inspection of models invited. Sketches submitted. Ann Harmon, 10 E. 46th St., N. Y.

INFANT'S HAND-MADE SACQUE of imported cashmere, embroidered in dainty pink & blue design. \$3. Postpaid. Catalogue of layettes. The Baby's Bazaar, 248 Boylston St., Boston.

BABY SHOP—Exclusive designs for wee ones. Specializes in dainty hand-made Layettes, relieving the Mother of all responsibility. Elizabeth Coleman, 247 S. 20th St., Phila., Pa.

Cigarettes

TUBARETTE—Something New—A straw holder with each cigarette. For sale at Park & Tilford & Acker-Merrill Stores or direct. 30c for 10. \$3 per 100. Mathues Bros., 619 Mad. Ave., N. Y.

Cleaning and Dyeing

KNICKERBOCKER CLEANING CO. High class cleaners and dyers, of New York. Main office, 402 East 31st St. Murray Hill 6618. Branch offices, telephone connections.

LEWANDOS CLEANERS and DYERS New York Shops 557 Fifth Avenue 801 Madison Avenue Violet Shop, 21 East 48th Street

LEWANDOS 75 N. Pearl St., Albany 1633 Chestnut Street, Philadelphia 1118 G Street N. W., Washington New Haven Bridgeport Waterbury Hartford

LEWANDOS Providence Newport Fall River Fitchburg Springfield Worcester Salem Lynn Lowell Portland Cambridge Brookline Roxbury Waltham Watertown Malden Dorchester.

LEWANDOS Boston Shops 17 Temple Place 284 Boylston Street 243 Huntington Avenue Cleaners and Dyers

"I D L" The Great Cleaner, cleans anything, no ring, no odor; can't burn, most efficient. 10c, 25c, 50c, \$1 Btls at Dept. or Drug Stores or The Ideal Products Co., 109 W. 42 St., N. Y.

Corset Hospitals

ALONSO'S CORSET HOSPITAL 500 Fifth Ave., N. Y., cor 42d St. Corsets cleaned, repaired, or altered. Exact or modified copies of foreign or domestic corsets. Mod. cost.

Corsets

MME. S. SCHWARTZ Corsetiere. 11 East 47th Street. New York. Telephone 1552 Murray Hill.



SHOPPERS' AND BUYERS' GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

Corsets—Cont.

MME. BINNER
Corsetiere, is cultivating figures with her famous corsets. New establishment, 561 Fifth Avenue, New York; formerly 18 East 45th Street.

MME. ROSE LILLI, Corsetiere
Models which accurately forecast the "Trend of Fashion." Custom made only.
15 West 45th St., New York. Tel. 2818 Bryant.

GOSSARD FRONT LACED CORSETS
Fitted by experienced corsetieres, \$3.50 up. Corsets made to order. Olmstead Corset Co., 179 Madison Avenue, at 34th Street, N. Y.

PEETZ FRONT LACE CORSET. "The Highest Art in Corseting." Ready to wear custom made. Prices \$5.50 to \$35. Corsets made to order within 24 hours. 36 East 33rd St., N. Y.

GOODWIN. Corsets of every description. Ready to wear from \$5; and custom made from \$10. 373 Fifth Ave., at 35th St., N. Y. Telephone 3293 Murray Hill.

THE GILLETTE CORSET—Custom made. Originated in Paris, but made in U. S. A., sold by exclusive representatives only. Write for particulars. The Gillette Co., 500-5th Av., N.Y.

MRS. L. L. ST. JOHN. Personal attention to each individual figure insuring a comfortable and perfect fitting corset. Write for booklet. 18 West 45th Street, New York City.

MATERNITY CORSETS, \$3.50 & \$5.
The Wells Gossard Store
1112 G Street, N. W., Washington, D. C.
Write for measure blank.

LOUISE GREENWOOD, Corsetiere, 500-5th Ave., N.Y. (4th fl.) Bryant 5121. Made to Order & Ready to Wear. Prices most reasonable. Corsets copied, repaired. Measurement blank on request.

VIAU'S FRENCH CORSETS—Corsets for slender figures with undeveloped bust. Also reducing. Special corset for deformed figures. Booklet. Viau Corset, 39 W. 34th St., 9th floor, N. Y.

ESTHER RODMAN—Boston, Mass.
Invites custom and correspondence to her "Goodwin Corset Salon."
687 Boylston St. Tel. 385 Back Bay.

DORETHEA CORSETS—To order only. Newest Models—Latest Patterns. Satisfaction assured.
33 W. 34th St., N.Y., Opp. Collins Bldg., Room 704.

Chiropody

DR. E. N. COGSWELL, Surgeon Chiropodist.
Foot Tonic to use after the dance, \$1.
Foot Ointment, 50c. Toilet Powder, 25c.
Expert manicuring, 501 Fifth Ave., New York.

Dancing

Sig. ALVIENE DANCE ARTS—Correct forms of Modern Social Dancing, also all classic Stage Dancing. Pavlova, Duncan and Alviene Styles. 225 W. 57th St., N. Y. Write for Catalogue V.

THE A. ALBERT SAATO Academies of Dancing. Broadway, 86th-87th Sts., N. Y. The dances of today. Taught privately or in class. Booklet sent. Tel. 6435 Schuyler.

LOUISE MORGAN
Dancing studios, 150 W. 57th St., N. Y. Two doors from Carnegie Hall. The very latest dances taught. Phone: Columbus 540.

NORMAL COURSE—MODERN DANCES. There is an ever-growing demand for capable modern dance teachers. Our course prepares you for paying positions. Direct supervision of

MR. G. HEPBURN WILSON, M. B., American Authority on Modern Dances. Write, phone or call Fifth Ave., N. Y., Thorley Bldg., N. W., Cor. 46th St., Bryant 6321, for rates.

ELEANOR ARTHUR, 175 Madison Ave., N.Y. Personal instruction in all the Modern Dances. Private Studio one block from The Vanderbilt and Waldorf. Tel. Murray Hill 3493.

CHICAGO'S Representative Teacher, William Crockett Perrin—Newest Dances, Stage & Ballroom, Ballet & Aesthetic Dept. under Hazel Sharp, Perrin Hall, Auditorium Bldg. Tel. Wabash 3297.

Decorating and Furnishing

THOSE WHO ARE INTERESTED in Porch Furnishings should come between now and June 1st, to Mrs. Barnewall's Venetian Piazza, 19 E. 48th St., N. Y. Murray Hill 8317.

MISS SWORDS, INC., Interior furnishings, chintzes, mantles, wall papers, Italian pottery, antique fixtures for electricity, lamps & shades. Miss Swords & Miss Sparks, 18 E. 48th St., N.Y.

MISS MCBURNEY & MISS UNDERWOOD
Wall papers, Chintz Furniture
Decorated to order for Country Houses
42 W. 39th St., New York. Greeley 2808

HOMES FURNISHED with individuality. Unusual chintzes. Sunfast stuffs, rare silks. Lamps, painted furniture; exquisite novelties to order. Mastick & Graham, 8 E. 37 St., N.Y. M.H. 6325.

FINE IMPORTED CLOCKS
Distinctive period designs in grandfather and mantel clocks. Expert repairing. All work guaranteed. Harris & Harrington, 12 W. 45 St., N. Y.

Decorating and Furnishing (Continued)

WARD & ROME. Painted furniture designed for country houses, unusual screens, desk sets, parchment and Chinese lacquered lamp shades. 132 E. 47th St., N. Y. Tel. Murray Hill 1305.

CURTAINS, MEXICAN HAND DRAWN
Serim & Marquisette curtains. Many pleasing & effective designs, moderate prices. Send for booklet. The Pilgrim, 10 Tremont St., Boston, Mass.

MISS HARLOW—MISS HOWLAND
Special designs for Furniture & Interior Finish. Wall Papers, Linens, Upholstery, Materials, Rugs, Tapestries. 355 Boylston St., Boston, Mass.

HERTS BROTHERS CO. are now showing some very novel and exclusive ideas in cretonnes and hand-blocked linens for decorating country homes. 20 West 57th Street, New York.

PERIOD FURNITURE—Only obtainable through decorators. Designs not procurable at department stores. Photographs of interiors and sketches. Mary Lowell Groll, 20 East 46th., N. Y.

MILDRED RICHARDSON KELLY will co-operate with client or take entire charge of decorations & furnishings of a house; unique lamps, perfume burners. 42 W. 39th St., N. Y.

COUNTRY HOMES FURNISHED Complete.
Experts in every line.
Conell Brigham Studios,
338 Madison Avenue, N. Y.

AMY FERRIS 6 East 37th Street, N. Y.
Wallpapers Hangings
Chintzes Tapestries
Rugs and Furniture.

AMY FERRIS 6 East 37th Street, N. Y.
Lamps.
Parchment Shades.
Arundel Prints and unique furnishings.

SPANISH INTERIORS. Furniture and Hangings imported from Spain. Original & different ideas. Miss Crooke. Interior Decorator, 55 East 56th St., N. Y. C. Tel. Plaza 1206.

THE INTERIOR CRAFT STUDIOS will purchase your home furnishings and give expert advice on interior decorations free of charge. Ref. Circular. 625 Clyde St., Pittsburgh, Pa.

CRETONNES illustrated. Dolly Madison Curtains. Yard Serims. Velvet Portieres. Sunfast Fabrics. Booklets on request. Send wall paper for harmonious effects. F. R. Aldrich, 452-5 Av., N. Y.

Delicacies

PINE TREE COTTAGE SPECIALTIES—French pickles 50c pt.; Chili Sauce 30c pt.; Chutney 40c pt.; Quince Honey 40c half pt. Mrs. Geo. R. Preston, Philipse Manor, N. Y.

SELECTED TREE-RIPENED Grape Fruit and Oranges, from grove four days from picking. Exp. paid, case \$5. 1-2 case \$3. Assorted if desired. Collins Citrus Service, Auburndale, Fla.

MINT LEAVES GLACÉE
Try them in whipped and ice cream and any drinks. In tins at 25c and 50c. Parfumerie Riviera, 450 Fifth Ave., N. Y.

ORANGES PRESERVED IN HONEY—Delicious served with rolls, toast or muffins, & in place of bar-le-duc with wafers & cheese. Not a marmalade. Country made.

ORANGES PRESERVED IN HONEY—Wholesale price to consumers. Individual jars, cases of 2 doz., \$2. Eight-oz. jars, \$2 per doz. Write for sample. Eleanor Ward, Yonkers, N. Y.

CHOCOLATE MARSHMALLOW CAKE and Other Good Things. Orders shipped. Rose Garden Tea Room, 36 W. 59th St. near the Plaza, New York. The Misses Howard.

BON BONS AND NUTS GLACÉ—\$1 pound. Bon bons and chocolates—80c. pound. Delicious home made. Sent prepaid. Rainbow Shop, Binghamton, N. Y.

Developing & Printing

SEND US SIX OF YOUR KODAK Negatives, any size; will print one picture from each negative for a total of 10c (stamps). Or will develop any size roll of film (or film pack)

and furnish a total of 6 prints for 10c. 8 x 10 mounted enlargements 25c. Send only the negative. Mention this ad.
Roanoke Cycle Company, Roanoke, Va.

Dress Accessories

HEMSTITCHING, Accordion and Side Platings, Pinking, Ruchings, Buttons covered, all styles. Fancy dyeing of nets, chiffons, etc. Mail orders. G. M. Sadleir, 38 W. 34th St., N.Y.

Educational

FASHION DESIGNING by Correspondence Courses. Foreign technical system. America supplanting Europe in Costume Design. Brown, 1290 Sutter St., San Francisco, Cal.

SCHOOL INFORMATION: Free catalogs of all Boarding Schools (or Camps) in U. S. Want girls or boys? School's Association, Times Bldg., N. Y., or Masonic Temple, Chicago, Ill.

Embroidery

EMMA LOUISE ART SHOP
Write for new 1915 catalogue free, of art needlework and novelties.
Emma Louise Art Shop, Belmar, N. J., Dept. D.

SCUOLA INDUSTRIE ITALIANE
177 Macdougall St., N. Y. Tel. Spg. 330. Organ-die collars. Italian embroidery \$1 to \$5. Bisso Centerpiece, cut work, \$7.50. Plate doily \$2.50.

1. FILIPINO, MADEIRA, PORTO RICO—Hand embroideries 50% less than others. Robes, waists, lingerie, infants' wear on appr. Retail & w'sale. Far Eastern Shops, 2231 B'way., N.Y.C.

2. GLOVES
The Finest French Gloves in America
Samples on approval
Far Eastern Shops, 2231 B'way., N. Y. C.

OLD SAMPLER DESIGNS—Four sheets beautifully colored cross-stitch patterns. Exclusive designs and monograms to order. Minnie M. Williams, 238 Longmeadow St., Springfield, Mass.

BEAUTIFUL SICILIAN LINENS—Breakfast tray sets (3 pieces) \$6. Exclusive designs. Tray cover \$3 up. Mail orders. Be prompt. Miss E. E. Brodermann, Sole Agent, 20 W. 107 St., N.Y. C.

WINCENDORFF EMBROIDERIES
Special attention given to Trousseau. Monograms in drawn work a Specialty.
718 Amsterdam Ave., 731 Lexington Ave., N.Y.

MADEIRA HANDE EMBROIDERIES. Beautiful designs in table & bed linens, baby clothes, robes. Imp. direct from the women of Madeira. Espérance, 3317 R St., Washington, D. C.

BEACH BLANKET (IMPORTED)
Silk Bound, Blue or Tan \$5.00 each
With Diamond Monogram \$3.50 extra
F. V. Young, 366-5th Ave., N. Y., Mail orders.

Employment Agencies

MISS BRINKLEY, 507-5th Ave., New York, near 42d. Tel. 2414 Murray Hill. Supplies governesses, housekeepers, household servants, personally investigating references.

MISS SHEA'S Employment Agency, 30 E. 42d St. The 42d St. Building. Supplies first-class servants, male and female, in all capacities for city & country. References carefully investigated.

WOMAN'S EXCHANGE AGENCY
Governesses, Housekeepers, Attendants, Secretaries, etc. (No servants.) Hours, 9-5. 334 Madison Ave. (43rd St.) Tel. 4250 Murray Hill.

MRS. TABER
Agency for Efficient Servants.
Tel. 4961 Plaza
769 Lexington Ave., N. Y.

MRS. PILLSBURY, Educational Agency, 507 5th Ave., N. Y. Tel. Murray Hill 6185. Teachers, governesses, nurses, ladies' maids, companions, secretaries, trained nurses. Housekeepers.

Entertainment

MABEL POILLON—Original entertainments planned. Costumes provided. Children's Parties, Plays rehearsed. Entertainers of unique ability furnished. 125 E. 70 St., N.Y. Tel. Len. 2621.

EVERYTHING FOR PARTIES—Invitations, decorations, souvenirs, prizes, games, etc. Gift boxes & baskets. Home-made milk chocolate, \$1 a lb. Mrs. Alice, 566 West 161st St., N. Y.

Fancy Dress and Costumes

MASQUERADE COSTUMES. Any period, made to measure. To rent or for sale. New ideas for fancy dress balls. Broadway Costuming Co., 150 W. 48th St., N. Y. Bryant 3440.

MAURICE HERRMANN, costumer to the most celebrated artists. Excl. costumes for hire, sale, or to order. Accurate historical costumes a specialty. 166 W. 48 St., N.Y. Bry't 1250.

ARLINGTON COSTUME CO., INC.
Costumers to the Smart Set. Exclusive designs to order. For Sale or Rent. 118 W. 48th St., N. Y. Tel. Bryant 2548.

EAVES COSTUME CO.—Fancy & theatrical costumes for all occasions. To hire or for sale. We move to 110 W. 46th St., on or about May 1st. Address now 226 W. 41st St., N. Y. Tel. Bry. 3044

FRANCESCA TEXTOR—COSTUMER
Fancy costumes to order for all occasions. Amateur plays artistically costumed. Everything for sale or hire. 164 W. 48th St., N. Y.

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FUR REMODELING. Specialty of Renovating Old Fur Garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 25 West 23d St., N. Y. Phone 1162 Grmcy.

ART FUR SHOP. Coats, muffs & scarfs in all furs from latest models. Repairing and remodeling prompt, reasonable. Auman & Werkmeister, 16 W. Lexington St., Baltimore, Md.

BUY FURS NOW. Summer Prices. You never saw such values. Write for catalog and discount list "K". Storing, Repairing and Remodeling. Herman Reel Co., Milwaukee, Wis.

Flesh Reductions

STOP YOUR STOUTNESS—Reduce flesh by a healthful & scientific method. Thermo-electric medium. Swedish massage. Dieting notes. Miss Frye, 233 W. 107th St., N. Y.; 6556 River.

EISNER INSTITUTE for REDUCTION—The Electric Treatment not only removes superfluous fat, and brings muscles into action, but leaves a tonic effect. 1947-7th Ave., Mrs. Elsner.

REDUCELETES RIVIERA. A safe, sane and scientific aid toward flesh reduction without any extraordinary punishment. Circular on request. Parfumerie Riviera, 450-5th Av. N.Y.

LAN SOL FOR OBESITY
and Rheumatism. Used in Bath. Results Wonderful. A Luxury. Physicians Prescribe it. Ppd. 50c. \$1. & \$3. 88 E. 56th St., New York.

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BEST QUALITY CUT FLOWERS or Plants—Art Combinations. Shipped everywhere. Excellent service to Vogue patrons in past years recommends Max Schling, 22 W. 59th St. N. Y.

For Children

DANCING FOR CHILDREN
Classes and Private Lessons.
Rosetta O'Neill, Carnegie Hall.
Or, Phone 197 New Rochelle.

For the Hands

NAIL BRILLIANT. French Ivory sifter tubes for pocket or handbag. Sprinkle powder on palm, wet nails with lips and rub one second. 25c. Parfumerie Riviera, 450 Fifth Ave., N. Y.

Furniture

LEAVEN'S FURNITURE. Simple, straight line—unfinished, stained, enameled, ornamented. Illus. Free. Confer with decorators, or Wm. Leavens & Co., Mrs.—Finishers, Boston.

OUR FAMOUS CHAIR—A French Willow chair for porch or living room; attractive lines; Special \$4.00. Furniture of all kinds. Booklet. F. F. Ahern & Son, 124 E. 41st St., N. Y.

Gowns Bought

MME. NAFTAL pays highest cash value for fine misfit or slightly used evening, street and dinner costumes, furs, diamonds, silverware, jewelry. 69 W. 45th St., New York. Bry. 670.

I WANT TO BUY cast-off gowns, furs, men's clothing, jewelry, etc. Good prices. Write or call. Arons, 744-6th Ave., 42nd and 43rd Sts., New York.

HAVE YOU SLIGHTLY WORN GOWNS, for which you have no use? I will buy them. Also able to sell smart dressmakers' models at low prices. Tilly, 104 W. 44 St., N. Y. Tel. 2599 Bry.

Gowns and Waists

Made to Order

ARTISTIC DRESSES
Made from your own material.
Unusual Remodeling. Reasonable prices.
Homer, 11½ W. 37th St., N. Y. Tel. 5265 Greeley.

REBUILDING OF GOWNS—All your last season's frocks can be successfully rebuilt after the fashions shown in this issue of Vogue. Homer, 11½ W. 37th St., N. Y.

LEMAITRE & MACK
Importers
Trousseaux, Gowns and Fancy Tailoring.
630 Fifth Avenue, New York. Tel. 7120 Plaza.

MME. CHAMBAT, EST. 1887. Gowns for all occasions, to order. Specialty—well fitting Tailored Gowns. Remodeling of all kinds. 143 E. 30th St., New York. Tel. 864 Mad. Square.

YOUR OWN MATERIAL USED
Mrs. Gordon specializes in reasonable gowns from your material. Excellent fit. Latest Parisian models copied. Remodeling. 53 W. 37th St., N.Y.

VICTORINE—REBUILDER OF GOWNS—Old gowns of every kind remodeled equal to new. Evening gowns a specialty. 160 West 84th Street, New York

THE MISSES CURRAN will make your street and evening gowns and waists for all occasions, and also do remodeling at reasonable prices. 134 Lexington Av. (29th St.), N. Y. Mad. Sq. 8188.

I LIKED THAT DRESS SO MUCH. Let me reconstruct your favorite old gown into a new one which gives you a distinguished individuality. Mrs. Wilson's Mending Shop, 444 Park Ave.

MME. ROSE GOWNS REMODELED
Our prices are within your means.
Send your gowns to us for an estimate.
49 W. 37th St., N. Y. Tel. 4073 Greeley.

MISS CAREY
601 West 144th St., bet. B'way and Riverside Drive, N. Y. Smart frocks and gowns for ladies and Misses made from your own materials.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Gowns and Waists—Cont. Made to Order

MATERNITY GOWNS & INFANTS' Outfits to order. Winter Gowns \$7.50 to \$12.50. Complete Layettes \$10 to \$50. Write for booklet. Elizabeth C. Leay, Rockford, Ill.

MME. BROWN, 677 Lexington Av., N.Y., cor. 56th St. I make and remodel gowns to your individual taste at most reasonable prices. Work guaranteed. Satisfaction assured. Tel. 4928 Plaza.

OUR CUSTOMERS recommend us. We make gowns & waists that they like. We hope to please you. When in town drop in. Our work is excellent. Mme. Emelie, 184 W. 80th St., N.Y.

SCHOTZ & CO.—Gowns of smart design. Newest models. Individuality & becomingness assured. Special facilities for hurried requirements. Corresp. invited. 471-5th Ave., N.Y.

THE A. M. GRANNATT CO.—Artistic and attractive Spring styles in Gowns and Millinery—made from your own material if desired. Gowns remodelled. 2343 B'way, N.Y. (Cor. 85th St.)

KATHARIN CASEY
Gowns for all Occasions.
Fancy Tailoring. Remodeling also done.
36 E. 35th, N.Y. Tel. 1033 Murray Hill.

SMART GOWNS, Beach frocks, sport suits, coats and wraps. Out-of-town orders filled satisfactorily without fittings. Prices reasonable. Kellens, 53 W. 72d St., N.Y. Tel. Col. 9558.

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SHOPPERS' & BUYERS' GUIDE SERVICE

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SHOPPERS' AND BUYERS' GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

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IMPORTED BALANCING PARROTS, 16 ins. long. Special to dealers this month. Send \$1. for six including perches. C. J. Dierckx, 34 W. 36th St., N. Y.

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BUY BY MAIL AT WHOLESALE PRICES Elegant blouses, coat suits, dresses, petticoats, fine underwear, hosiery, etc. Write for pamphlet. Fashion Specialty Co., 505-5th Ave., N. Y.

LATEST RAGE—SPORT SUITS—of fashionable Palm Beach cloth; silk wool fabric, es like linen. Stunning models. Pamphlet. Fashion Specialty Co., 505-5th Av. (Suite 1003), N. Y.

THE WOMAN'S SHOP, 6 E. 42d St., N. Y. Blouses, Gloves, Hosiery, Neckwear, Special offerings. New Models Crepe de Chine Blouses, \$2.95; value \$4. Voile Blouses, \$1.95; value \$3.

AT MRS. DOW'S—Attractive things for country houses. Hand-woven linens, pillow-covers, bags, table runners, etc. West Indian & Filipino baskets. 173 Mad. Ave., near 34th N. Y.

BREAKFAST JACKETS. New design, ribbon and lace. Dainty gifts. Six colors, \$10.00. Baby jackets. Same design, three colors. \$5.00. "Kimo," 711 Citizens Bldg., Cleveland, Ohio.

Tea Rooms

THE TALLY-HO, 20 East 34th St., N. Y. Luncheon. Afternoon Tea. Dinner. "Pictresque, novel experience."—N. Y. Herald The Loft may be rented for Barn Dances.



SHOPPERS' AND BUYERS' GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

Tea Rooms—Cont.

THE FERNERY—22 E. 33rd St. "The Oldest Tea Room in New York." Club Breakfast, Lunch, Tea, Dinner and à la Carte, 8 to 8. Sundays 10 to 8. Smoking in conservatory.

"THE STUDIO" TEA ROOM, 26 W. 40th St. Home cooking a specialty. Luncheon 50c. Dinner 65c. Special room reserved for parties. Opposite the Library, New York.

TAKE BREAKFAST, LUNCH and dinner in the garden at "Mrs. Warner's Tea Shop," 13 E. 35th St., N. Y.; a quaint, unusual place, worth your attention.

"WATCH YOUR STEP" & "KICK IN" at the Clover Tea Shop, 640 Madison Ave. (Cor. 59th St.) The Best Waffles in New York. Griddle Cakes for Breakfast.

Toilet Preparations

PRIMA VERA MASSAGE CREAM eradicates signs of "passing time." Unequaled in restoring delicate contour and natural complexion. Jar, 75c p'd. Anna J. Ryan, 2896 B'way, N. Y.

BEAUTY HINTS. The Marinello System will make your complexion as clear & youthful as a child's. Nothing like it. Endorsed by physicians. Marinello Main New York Office, 366 Fifth Ave.

BARLATTAR EYEBROW GROWER makes thin light brows thick, dark & silky. Good for granulated eyelids & falling lashes. Jar \$1. B'kiet. Miss A. G. Lyford, 128 Tremont St., Boston.

ELIZABETH HUBBARD'S ROSE TINT. A rouge in jelly form of most natural coloring. Cannot be detected. Harmless; lasting & delicate. 75c jar. Elizabeth Hubbard, 106 W. 47 St., N. Y.

SWEET 16 BEAUTY BOX—containing Blush, Puff, Powder, Mirror, Perfume, Cleansing Cream & Tiny Manicure set. Postpaid, 50c. Sweet 16 Co., 4211 Broadway, New York.

THE GERBAULET PURPLE LINE For Scientific Care of the Skin. A visit or correspondence solicited. Gerbaulet Institute, 500 Fifth Avenue, N. Y.

BUENA TONIC, the Skin Astringent. Protects and refines the skin. Meets the long-felt want of refined and cultured women. Prepaid, \$1. Jean Wallace Butler, 422 S. Hoyne Ave., Chicago, Ill.

"KREMOLA" makes the skin BEAUTIFUL. A medicated Face Cream that does wonders for a bad complexion. By mail. Send for Free Beauty Book. Dr. C. F. Berry Co., Chicago, Ill.

YOUTH & BEAUTY PRESERVED by The Viking Preparations. For sale at Altman's, McCreery, Sterns, Lord & Taylor. By mail. Wright Sisters, 153 E. 54th St., N. Y. Booklet.

WATER-PROOF NAIL POLISH gives a marvelous polish, lasts indefinitely. Price \$1. Money back guarantee on all my goods. Mrs. MacHale, 420 Boylston St., Boston, Mass.

FASCINATING EYELASHES are acquired through the use of Albeaux Cream—restores a growth to eyebrows & lashes. \$1. White & White, 16 V. N. Carolina Ave., Atlantic City, N. J.

MME. HELENE SWIFT'S DERMATINE—A scientific astringent compound for flabbiness & preventive of wrinkles. Nourishes & builds up the tissues, restoring youthful facial contour.

DERMATINE is world renowned. It is harmless. Send 25c for sample bottle. "Helene Swift's Beauty Creations," 168 W. 48th St., N. Y. (Just East of Broadway.) Tel. Bryant 5614

"CAPTURED BY CAMEO" is the verdict of all who use "Cameo Poudre de Riz." White, Flesh, Brunette, 35c Prepd. Mail Orders. Alexander & Mendes, Perfumers, 300 W. 115 St., N. Y.

TRIXO—HYGIEN TREATS YOUR HAIR—A splendid remedy for scalp & hair. Its healthful qualities are remarkable. By mail 50c & \$1. H. Loubeque, 531 Columbus Ave., N. Y.

THE SECRET OF A HANDSOME HAND lies in proper manicuring. Dangerous knives and acids have no part in Prof. Theo. Miller's Non-cutting Method.

PROF. MILLER'S manicure method is delightful & safe. His Mignon Manicure Set sent p'd for \$1. Others to \$3.50. Write for Treatise on Nails. Theo. Miller Mfg. Co., Edison Co. Bldg., N. Y.

CHARMANT NATURAL ROUGE Perfumed Light, Medium, Dark, Harmless, Lasting, Soft Puff. Poudre Compacte, 4 tints, 35c p'd. Charmant Specialty Co., 136 Liberty St., N. Y.

WHY NOT ROUGE RIGHT? Learn with Flosbric New-Idea Face Tint, \$1. State tone—dark, medium, light. "Rouge Right" booklet enclosed. Flosbric Laboratory, Flushing, N. Y.

QUIN-SEC FACE PACK removes wrinkles, flabby chin and reclaims facial contour. Price, \$2.50. Write for booklet. K. M. Quinlan, Skin and Scalp Specialist, 166 Lex. Ave., N. Y.

"THINGS THAT COUNT"—Prima Donna Skin Food. Private formula of Mme. Nordica, \$2.00. Eureka Zuleeka Cerat, 50c and \$1.00. Mme. Eureka's Parlors, 72d St. & B'way, N. Y.

CLEAN YOUR TEETH Scientifically—Rolling Tooth Brush is indispensable. Your druggist—by mail 40c. Booklet. Rolling Company, Box 173, Back Bay, Boston.

CRÈME DE ROSE—A pure French rose ointment—Recommended for wind and sun burn, chapped hands and lips. In French jars \$1.50. Parfumerie Riviera, 450 Fifth Ave., N. Y.

Toilet Preparations—Cont.

PATE GRISE, for old or aging hands. Friend of middle-age. Banishes telltale "crepeiness," restores color, smoothness. Aurora Specialties Co., Lowell, Mass.

Toys

MR. STERLING ANNOUNCES many new toy ideas and play schemes at the Children's Gift Shop. Outdoor outfits for play spaces. The Stryveline Shop, 7 W. 45th St., N. Y.

When You Come to New York

In the last Vogue appeared the letter from Wisconsin that won first prize in Vogue's Shoppers' & Buyers' Guide contest. The writer said she was just leaving for a trip to New York, and expected to visit all the shops she had found on these pages. Here is a second letter from her:

"On my return from New York—the trip spoken of in my letter concerning the little shops in the Shoppers' & Buyers' Guide—I found your cheque and thank you for it. My experience in New York certainly convinced me that my statement that I expected to feel like an old patron of these shops was quite true. I had a list of the 'Vogue shops' I wished to visit, and had no difficulty in finding them and procuring the articles I wanted. In every instance, when asked who sent me, I replied that Vogue was responsible. Thank you again."

If you, too, are making a trip to New York, by all means look in upon the shops that have introduced themselves to you through this directory. You will have the same kind of pleasant and profitable experience as did our friend from Wisconsin. These compact advertisements in Vogue will give purpose and efficiency to your trip. They will save the time often wasted in aimless buying and moreover, will assure you the same attention and courtesy you would be given in your own town. But it is not really necessary to come to New York. Each of these little shops serves many patrons promptly and courteously through the mails.

If you do not find on these pages the articles you are looking for, write to

SHOPPERS' & BUYERS' GUIDE SERVICE

VOGUE, 443 FOURTH AVENUE

NEW YORK CITY

"STERLING TOY" Specialties & miniature construction materials, beautiful, durable, weatherproof. Plant & Garden Sticks. Cat. The Children's Gift Shop (Stryveline Shop) 7 W. 45th St., N. Y.

Travel

THE PARKHURST WARDROBE TRUNK pleases every traveler by affording her the safety, roominess & access to all apparel which she enjoys in her closet at home. They are really

A Portable Closet & Chiffonier combined. Catalog free. J. E. Parkhurst & Son Co., 13 Rowe St., Bangor, Me.; 161 Summer St., Boston; 325 Fifth Avenue, New York.

Trousseaux

WEDDING VEILS and wreaths to order from \$15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allen, 9 East 43rd Street, New York. With Quiller.

WEDDING GOWNS and trousseaux a specialty. Orders by mail satisfactorily filled. Mrs. Copeland, 334 Fifth Avenue, New York.

THE WEDDING GOWN will be distinctive, the veil beautiful, if made by Homer. Prices reasonable. Materials accepted. Out-of-town orders. 11½ W. 37th St., N. Y. Greeley 5265.

Trousseaux—Cont.

"READY TO SERVE"

These shops are ready to serve you no matter where you may live. Write them today.

LADY OF EXPERIENCE undertakes trousseaux orders. Specialty of linen & lace work. Latest monograms. Will shop for you. Ref. Mrs. Jas. Wilson, Hotel Aphorpe, 94th St. & B'way, N. Y.

PORTO RICO STORE—Fillet Tiré linens. 402 Mad. Ave., N. Y. Initial towel \$1.25; child's dress \$5; luncheon set \$18.50; nightgown \$8.50. Monograms; estimates. Approval ship.

Unusual Gifts

LITTLE GIRLS AND BOYS

spend many happy hours investigating the Wonderful Pockets, filled with amusements and occupations, which are a feature of

"WILE-AWAY" APRONS & OVERALLS A boon for rainy days and journeys. Sizes 3-5 and 5-8 years. Price \$5. Elizabeth H. Pusey, 16 East 48th Street, New York City.

CROSS CONTINENT "Wile-Away" Boxes for Grown-ups or Children. Amusements and comfort for long train trips. To order, \$5, \$6, \$7.50, \$10, \$15, and up. (Next card)

CONVALESCENCE "Wile-Away" Boxes filled with cheery little gifts for the invalid. For children or adults. Prices same as above. Send for booklet. Elizabeth H. Pusey, 16 E. 48 St., N. Y.

BASKETS from almost every European country are to be found at Carbone's in Boston, with countless other things of interest to the lover of beauty. Wholesale & Retail. 342 Boylston St.

A CORDUROY BATH ROBE in delicate shades, makes a wonderfully acceptable gift. Slippers to match. Correspondence solicited. Emily Pratt Gould, Richmond Hill, N. Y.

NEW FROM JAPAN—Hand-embroidered silk negligees, \$6.75; in Oriental Crepe, \$2.75. Boudoir Jacket, \$3. Shampoo Jacket, \$2.50. Illus. sent. Elizabeth Allen, 341-5th Ave., N. Y.

Unusual Gifts—Cont.

"RAINY DAY TABLE" and chair (folding). Newest gift for children—10 occupations, absorbingly interesting, \$5. Send for photo, Rainy Day Table Co. P. O. Box 347, Newark, N. J.

SUMMER SHOPS write for one or more of our nine-trial \$5.00 assortments. Thousands of novelties not to be found elsewhere. Dealers write for illustrations.

"PEASANT BOXES." \$2.50 nest of five round wood boxes—brilliant designs—"Mistress Mary Quite Contrary" favor boxes. Latest novelty. Forest Craft Guild, Grand Rapids, Mich.

SOMETHING DIFFERENT in Wedding gifts. Special table-linens, beautifully cross-stitched. Send Bank ref. for approval shipment. Express paid one way. Edith Allen Hall, Stamford, Conn.

DON'T DELAY AND REGRET—Send immediately \$1.25 for 1 lb. Ford's Famous Orange Pekoe or Ceylon Tea, by parcel post. Quality satisfies. Gertrude H. Ford Tea Co., 245 W. 125 St., N. Y.

SHAMPOO JACKET. The newest adjunct to a woman's wardrobe, both practical and dainty. Pink, blue and lavender \$3 prepaid. Write for booklet. Reliew Co., 149 W. 35th St., N. Y.

CRYSTAL PUFF BOX—cut or han -etched. Diameter 5½ in., height 3 in., containing puffs, tied any color ribbon, \$2. Postpaid. C. Reigensstein Sons, 711 Liberty Ave., Pittsburgh, Pa.

PERFECT INDESTRUCTIBLE PEARLS. Sold at great reduction during April and May. 15-inch Necklace with 14-K gold clasp, \$5.00. "Je Rome" Pearl Co., 501 Fifth Ave., N. Y.

SUMMER SHOP NOVELTIES—Most unique line; offering fine profits. Send for Free quaint illustrated catalog. The Little Workshop, 443 Clermont Ave., Brooklyn, New York.

SIGN OF THE PINE, Dedham, Mass. Charming hand-colored French boxes filled with exquisite artificial flowers for birthday or Easter gifts. Easter cards sent on request.

"SIGN OF THE WIND MILL" Rainbow knitting basket! A spring & Easter novelty. All kinds of garden attractions. Tracy-Demarest Studio, 121 E. 11th St., N. Y.

JAPANESE GARDENS. Fascinating images, real trees and moss. A unique table decoration. Send for photographs. The Black Cat Gift Shop, Wilkes-Barre, Pa.

GIFTS from FLORIDA—Alligator bags, belts, purses. Orange blossom sachets & perfume. Grape fruit, oranges, boxed. Send for list. Rades Novelty Shop, 208 Central Ave., St. Petersburg, Fla.

PETER RABBIT, jolly little bunny in bluecoat and white trousers, having pint hot water bottle in body. Prepaid \$1. Mistress Patty V. Comfort, North Cambridge, Mass.

SEND FOR BOOKLET—Art objects from the Far East. Unusual gifts & Interior Decorations. Visitors welcome at 323-5th Ave., near 33d St., N. Y. Long Sang Ti Chinese Curio Co.

NOVELTIES in blue and white luncheon sets. 25-piece dolly sets, \$2.75. 36 in. sq. cloth & 12 napkins \$1.50. 54-inch cloth \$2.25. Booklet. Bertha Tanzer, 20 West 30th St., N. Y.

SWEETS FROM THE ORIENT—Deliciously different. Branded "Chow-Chow" fruit preserves, 16-oz. glass jar \$1. Send 25c for sample jar. Booklet. Bertha Tanzer, 20 West 30th St., N. Y.

YOUR FRIEND will enjoy a basket brimful of assorted delicacies from the Far East. An ideal Week-end Gift. \$3.50, \$5. & \$7.50. Booklet. Bertha Tanzer, 20 West 30th St., N. Y.

DISTINCTIVE GIFT SHOP LINES—Lacquered tin, wood, etc. Door porters. Charles Hall, The Hall Bldg., Springfield, Mass. Wholesale office, 333 Fourth Ave., New York.

TRAVEL OR MOTOR HATS—Exceedingly smart tailored silk hats; any color or combination. Adjustable head size. New and becoming. "The Gift Shop," 415 So. Warren St., Syracuse, N. Y.

GIFT FOR GENTLEMAN—of real value—Cuff Links we guarantee he can not lose. Handwrought in Gold-Platinum-Silver. \$5 and up. The L. B. C. Shop, Westbury, N. Y.

CONCENTRATION CUP (Reg. Trade Mark) Scientifically proves how to multiply brain capacity during sleep. Mailed, \$1.00. M. P. Offutt, 362 Riverside Drive, N. Y. C.

BOOK ENDS Effective and useful, extra heavy, all finishes, \$5 a pair. Write for catalogue. Bronze Depositing Co., 348 W. 42d St., N. Y.

Vacuum Cleaners

"VACUUM CLEANER SHOP," 131 W. 42 St., N. Y., sells 42 different kinds Vacuum Cleaners at wholesale prices. Wonderful assortment. Mail orders. Send for complete price list, No. 15.

Willow Furniture

BRENNAN WILLOW FURNITURE—Best made & inexpensive. Mail orders with money-back guarantee a specialty. Sketches on request. Walter J. Brennan Co., 7 E. 42d St., N. Y.

JOSEPH P. McHUGH & SON, 9 W. 42 St., N. Y. Here you will find that chair in willow you have longed for—chairs and fabrics you have wanted to match. Also wall paper and unusual things.

VOGUE'S

CONTEST



Fifty Dollars for the Best Cablegram

A 50-WORD description of Vogue, it sounds impossible to describe so great a magazine in such limited space! But, after all, compression is the hardest part of every piece of writing you do—and you know that a good writer is judged, not by what he puts into his descriptions, but by what he leaves out.

For its 1915 contest, therefore, Vogue has asked its readers to write a cablegram of 50 words describing Vogue. This cablegram may be addressed to a hypothetical friend in England but that is not necessary. The point is that someone has asked you for your opinion of Vogue and has prepaid an answer of 50 words. How would you frame your reply? For the best "cablegram" Vogue will pay \$50; for the next best, \$25; and there will be four consolation prizes of \$10 each.

To win the first prize is to be paid \$1 per word for your work—there are but a handful of living authors who even expect to be paid so much. On this page are some cablegrams already received; perhaps they will give you an idea or two about writing your own.

May 1st is the last day for receiving your cablegram—which should be sent through the mail, and *not* by telegraph. Each competitor may send only one cablegram, and must sign her name and address in full; although in publishing the winning cablegrams Vogue will withhold their writers' names, unless specially permitted to publish them. The address and signature will not count as part of the 50 words.

In writing your cablegram, mention as many of Vogue's services as possible—not only its fashions, but its Shopping Service, its Answers to Correspondents, its Pattern Service, its advertisements and so forth. The best all-around cablegrams, in the judgment of Vogue's editor's, will receive the prizes. Of course, members of Vogue's staff will not be allowed to compete. Cheques will be mailed to the prize winners on, or about, May 10.

By the way, it is by no means necessary that your opinion be flattering, provided it is candid. You can either recommend Vogue to your imaginary friend or you can warn her against it! Please let your opinion be absolutely frank.

Address your Cablegram to

CABLEGRAM EDITOR, VOGUE, 443 FOURTH AVENUE, NEW YORK CITY

Some Cablegrams Already Received

Mr. Beauchamp,
Kensington Terrace, London

I like Vogue because it is a globe trotter. To read it one year is to stand in Piccadilly Circus where everyone in the world passes by.

I like Vogue because it shows the world the flesh and the devil with their best foot forward.

SOPHIE

Mrs. Marshall Lyon Hunter,
Prestwick, England.

Vogue is best American fashion magazine, presenting newest fashions Paris, London and New York. Excellent free shopping service, also answers any question of dress, etiquette, entertainment. Advertisements of smartest American shops and best manufacturers. Published twice monthly, not once, as are all others. Strongly recommend your subscription. Sure to be pleased.

ROBERTA

Miss Clare Evans,
Aberdeen, Scotland.

Vogue is not an Alice-Sit-by-the-Fire sort of magazine. It goes everywhere and brings the news of everything. To paraphrase Vishnu

Sarma, "What is a foreign country to those who have Vogue, and who who is a stranger to those who have the habit of reading its pages?"

MARY EVANS

Mrs. Keith Tompkins,
Harley Street, London.

Couldn't live without Vogue—a luxurious necessity and a necessary luxury. Tells me what to wear, and how and when to wear it. Answers my questions, does my shopping, keeps me in touch with everything I want to know. Every number saves me the cost of a whole year's subscription.

CLARA

Lady Castleton,
The Elms, Surry, England.

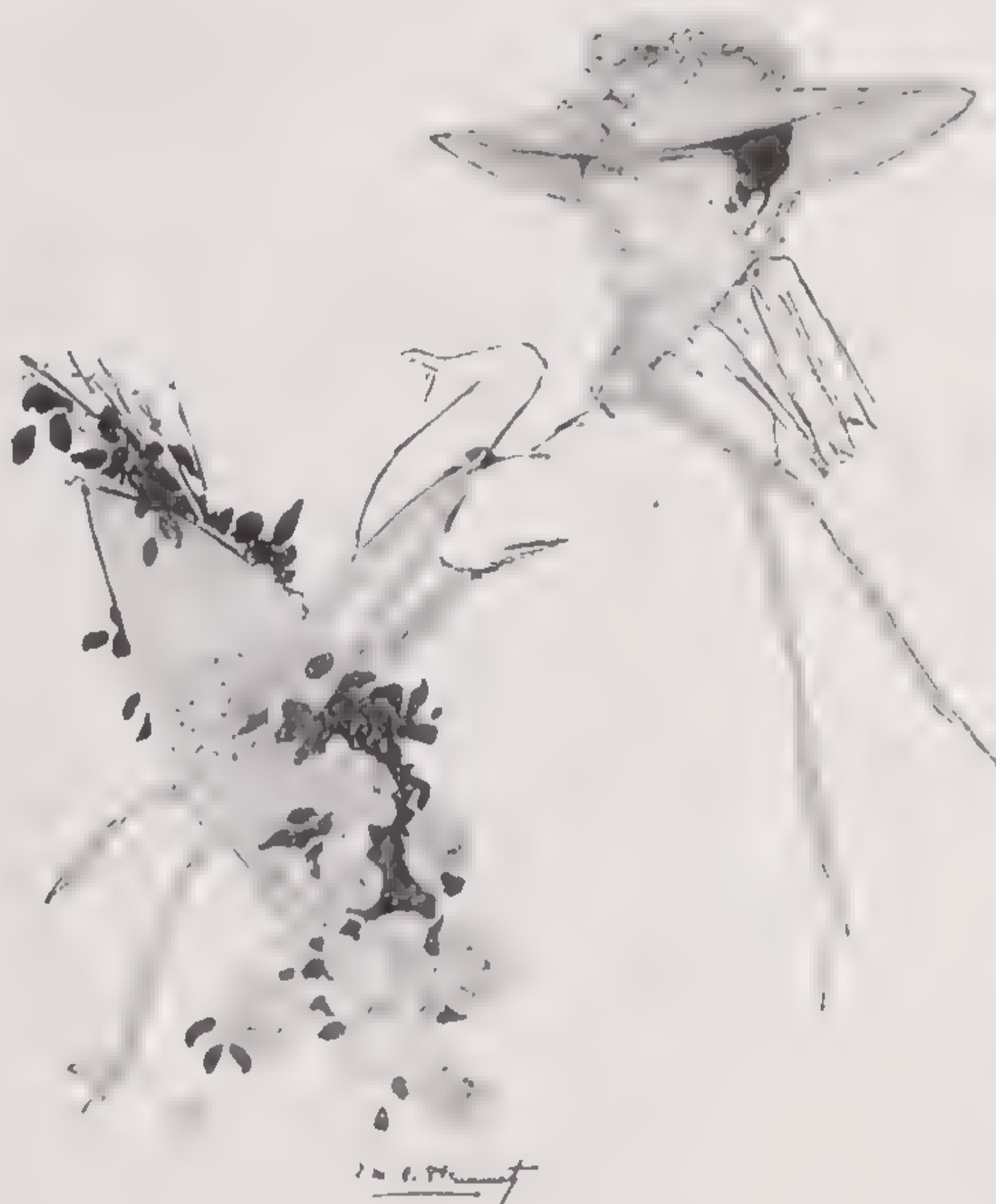
Only American fashion magazine worth taking. For twenty-four years the one recognized dress authority in this country. Resident Paris and London editors. Excellent society photographs no personalities. Vogue Patterns are best published. Vogue is sure to prevent costly mistakes in dress by latest news of international fashions and shops.

MAUD HAMILTON

Gage Millinery



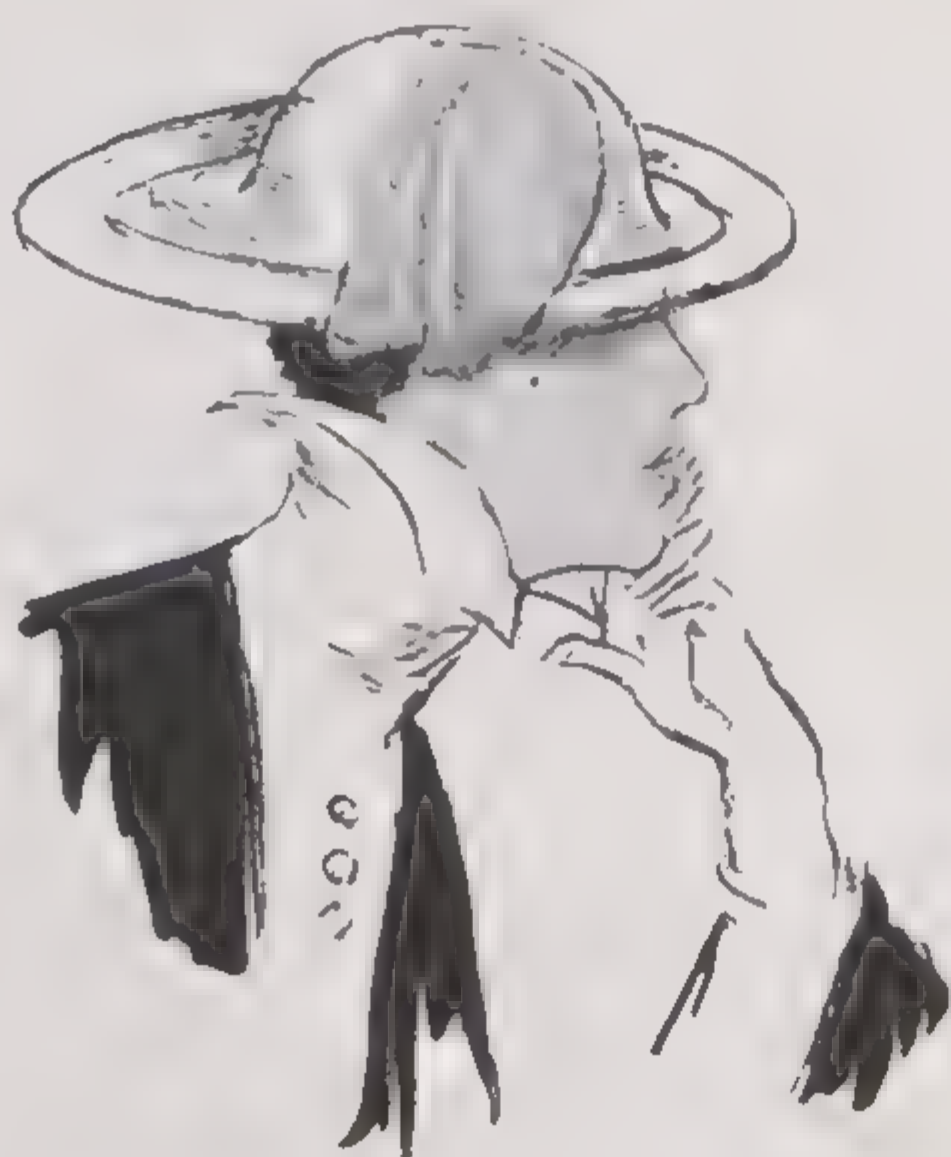
An afternoon hat of black lisere has its brim edged with black lace and is trimmed with a quilling of natter blue ribbon and the new abalone foliage with moss roses.



Leghorn faced with pink chiffon, pale blue daisies, wreathed with forget-me-nots, and ends of blue velvet form this exquisite bridesmaid's set of one hat to wear and one to carry.



Just a touch of coral velvet tops this airy restaurant hat of brown lisere straw and tulle.



An all-white hat of lisere straw has a satin band at the edge of the brim and a trimming of two of the new quills of ostrich feathers.



Grey velvet and grey crepe de chine are beautifully combined with blue lisere straw and pink roses.



Gage Brothers & Co.

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Chicago

Cor. 5th Ave. and 37th St.
New York

49 Rue d'Hauteville
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The National Hosiery Event

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PRICES



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ONLY

Reg. U.S. Pat. Office

FOR WOMEN

580 SP:—Women's "ONYX" Medium Light Weight Silk Lisle with Pointex Heel, "Dub-1" Top, extra heavy Spliced Heel and Toe; Black only. "ONYX" DAY PRICE 3 pairs for \$1.00

6607:—Women's "ONYX" Pure Thread Silk Boot with Lisle "Dub-1" Top; Reinforced Heel, Sole and Toe; Black, White and Tan. "ONYX" DAY PRICE 3 pairs for \$1.00

H 408:—Women's "ONYX" Medium Weight Silk Lisle, "Dub-1" Top, High Spliced Heel and Double Sole; Black only. "ONYX" DAY PRICE 3 pairs for \$1.00

141:—Women's "ONYX" Pure Thread Silk, Medium Weight; Lisle Garter Top and Sole; Extra Double Heel and Toe; Black and White. "ONYX" DAY PRICE 60 cents per pair

Women's "ONYX" Pure Thread Silk; a Fine Medium Weight; "Dub-1" Garter Top of Silk or Lisle; High Spliced Heel and Double Sole of Silk or Lisle; Black and White. "ONYX" DAY PRICE \$1.00 per pair

FOR MEN

E 325:—Men's "ONYX" Silk Lisle in Black only. "Doublex" Heel and Toe, Spliced Sole. *Has no equal.* "ONYX" DAY PRICE 3 pairs for \$1.00

1326:—Men's "ONYX" Finest Pure Silk; Medium Weight; Reinforced Heel, Sole, and Toe; Black and Colors. "ONYX" DAY PRICE \$1.00 per pair

715:—Men's "ONYX" Pure Silk, Spliced Heel, Sole and Toe; in Black, Tan, Navy, Grey, Purple, Helio, Burgundy and Cadet. "ONYX" DAY PRICE 3 pairs for \$1.00

FOR BOYS

B 1274:—Boys' "ONYX" Medium Weight "Dub-1 Wear" Ribbed Cotton in Black only; Sizes 6 to 10; Best Boys' Hose of its kind in America. 25c per pair

FOR MISSES

X 46:—Misses' "ONYX" Medium Weight "Dub-1 Wear" Lisle; Fine Ribbed; Black and Tan; Sizes 5 to 10; Best Misses' Hose in America. 25c per pair

Wholesale Distributors

Lord & Taylor

New York

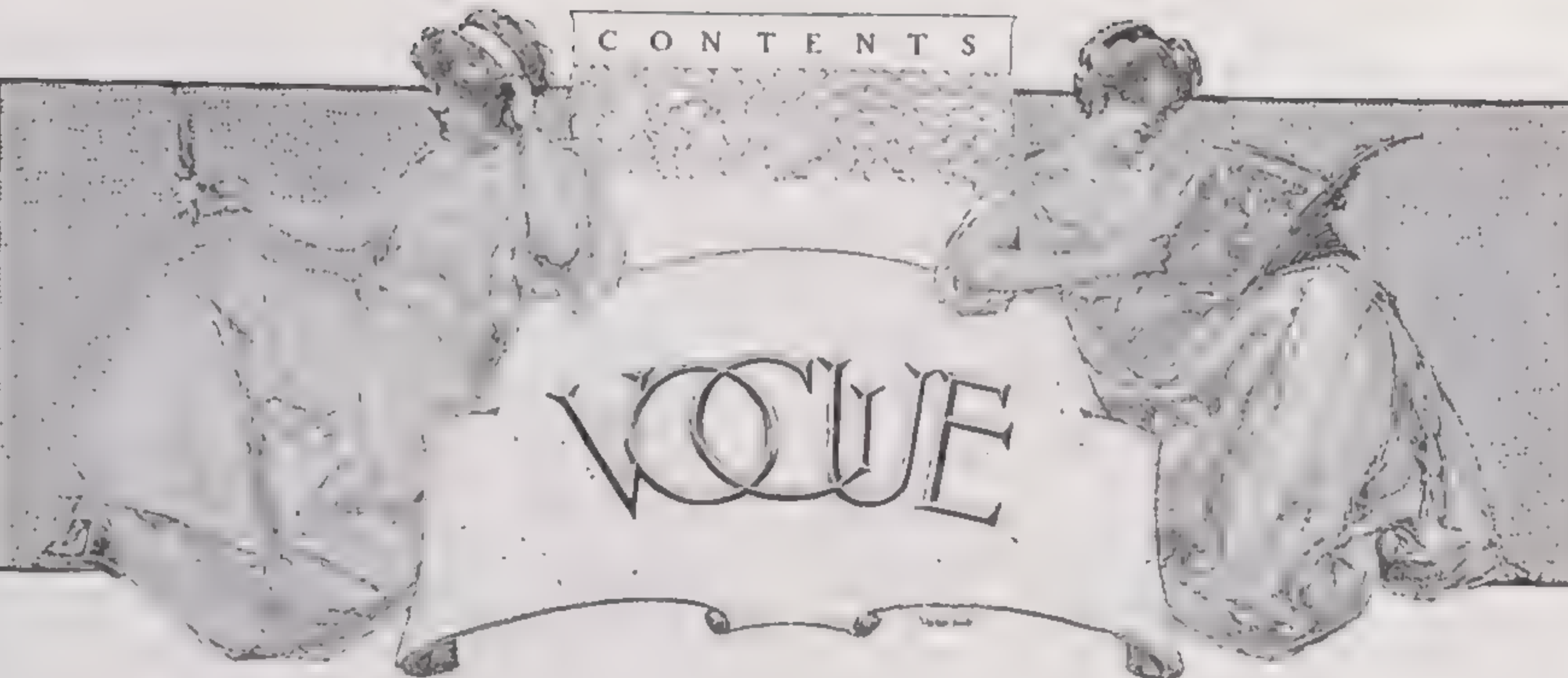


How Vogue can help to

REFRESH
YOUR SPRING
WARDROBE

Wherever you go this summer,
see that Vogue goes with you

CONTENTS



APRIL 15, 1915

VOL. 45. NO. 8
WHOLE NO. 1021

The next Vogue will
be the

BRIDE'S and
SUMMER
HOMES
Number

Dated May 1

TO refresh the wardrobe at this season, one should be in really close touch with the smart shops. Now being shown, for instance, are countless little touches that will make the old gown look almost new. Late spring has brought new parasols, neck-pieces, belts, and a host of other tremendous trifles. The Vogue Shopping Service keeps an alert eye on all these things; and you can buy them through Vogue without trouble or delay.

In all the weeks of this betwixt-and-between season, the Shopping Service is especially useful. Now is the time when it can very carefully compare the offerings at all the shops, and when it can also study more closely the personal predilections of its patrons. Relieved of the stress of the Christmas and spring shopping seasons, there is more time to strengthen the understanding between the woman who reads Vogue and the woman of Vogue's staff who shops for her in the New York City shops.

Do not imagine, from this, that May is not a very busy month for the Shopping Service. It is exceedingly busy. Last year, in fact, May was one of the most strenuous months that we had; nevertheless, it does afford an opportunity both to buy the smaller indispensables of dress, and to study the needs of the individual patron. Page 120 tells about one woman and the more than two hundred purchases she has made through Vogue in one year.

OTHER SERVICES

There comes a time, too, when one's "budget" for clothes-buying is practically exhausted. Then it is that a Vogue pattern may be of the greatest value. For instance, now when you have bought your spring clothes, and have a little breathing space before buying your summer wardrobe, you may find one gap in your wardrobe that a Vogue pattern will fill at small expense of time and money. Look at the four models on page 122. Any one of them is excellent for use immediately.

LET VOGUE FOLLOW YOU

Wherever you go this summer, Vogue should go with you. This is not what the professor of geometry would call a "proposition requiring proof." It is axiomatic. For, if you go to Newport, or any other haunt of society, Vogue is as necessary as it is in winter; and if you go to the wilds, Vogue will be the one connecting link with your world that you will most wish to maintain.

If you subscribe to Vogue, Vogue will follow you as closely as your shadow—provided only that you give us three weeks' notice of any change in address. If you depend upon your newsdealer for Vogue, the prompt delivery of your copies in midsummer will be assured if you tell the local newsdealer in advance that you will want each issue.

COVER DESIGN BY G. WOLF PLANK

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TWO subjects of particular interest are discussed in the next Vogue. The first—weddings and wedding plans—is uppermost in the minds of most Vogue readers; for there are few of us who will not have one or more weddings prominently displayed on our horizon this spring. The second subject—summer homes—is now of immediate importance to every one. Look for this cover:



The cover of the next (May 1) Vogue is by E. M. A. Steinmetz

This year, in addition to the bridal suggestions which you rightfully expect to find in the next Vogue, there will be a real surprise for the bride, her family, and her friends. Although no other ceremony lends itself so well to pictorial effect as a wedding, very little is usually made of it. Therefore Vogue has asked a number of the most original artists it knows—among others, Baron de Meyer, Claire Avery, and Robert McQuinn—to prepare independently a group of original wedding pageants. These are a delightful variation from the ordinary wedding *mise en-scène*. As befits their exceptional interest, they are given the leading place in the next Vogue.

Side by side with the pageants, there will be wedding gifts, and a notable collection of bride's linen and lingerie, wedding gowns and veils.

FOR THE SUMMER HOUSE

Together with his wedding pageant, Mr. McQuinn has also designed for Vogue some very original awnings. These will be shown in the next number, as will also a good selection of garden furniture and fittings for the summer veranda.

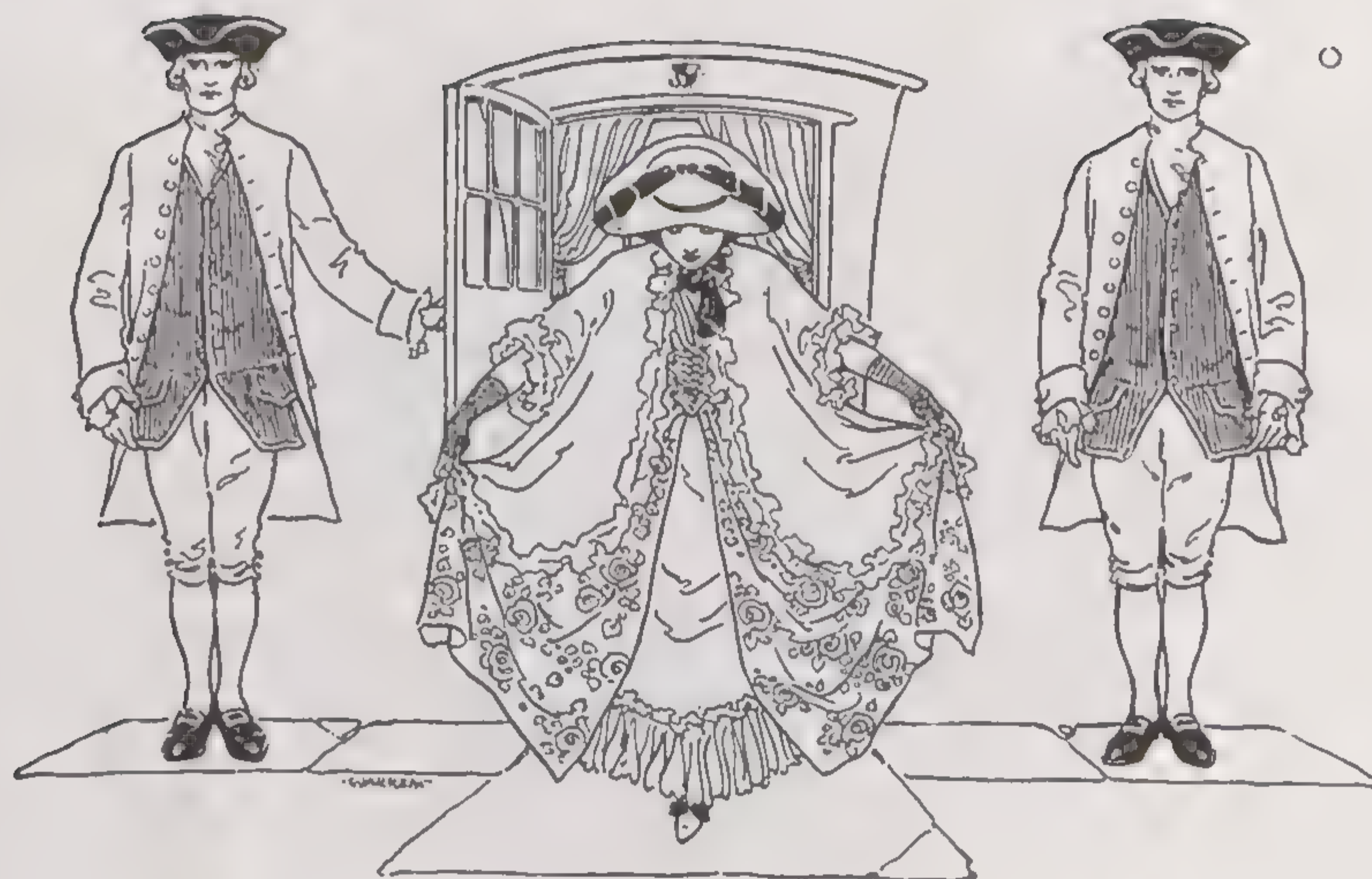
From now forward, when you are perhaps far removed from the city newsdealers, it is very necessary to put your name down in advance for each number of Vogue.



Photograph by Baumann, Court Photographer

M R S . R A L P H S A N G E R

Mrs. Ralph Sanger with her son, Osborn, who has his mother's maiden name. Mrs. Sanger is honorary secretary of the British War Relief Fund; in this country, this fund is under the patronage of Dowager Queen Alexandra of England, to whom the organization sends every week a case of soldier's kits, and to Queen Mary a similar case. When Lady Williams-Taylor visited America during the latter part of February in the interests of Queen Mary's Needlework Guild, Mrs. Sanger entertained her



• V O G U E •

IN THE WAKE OF THE PARIS OPENINGS

New Frocks Continue to Appear, and the Stage Once More Takes Note of Fashions—Optimism Returns with the Reappearance of Gold and of the Crescent Rolls—Yet Knitting Goes On Despite the Spring, and the Parisienne, though She No Longer Eschews Them Wholly, Takes Her Pleasures Soberly

TO the steadily increasing list of theatres open in Paris have been added the Porte St. Martin and also the Grand Guignol. At the former, pretty Mme. Blanche Dufrène appeared last week in "La Flambée." In the third act she wore the pretty frock of brown striped taffeta sketched at the lower right on this page. The long tablier in the front is attached to the skirt at the hips by large buttons, and the sleeves and collar are finished with bits of black satin. Cream lace finishes the tiny V, and below it, the little basque is slightly draped. In another act Mme. Dufrène wore the dainty frock of lace and painted muslin sketched at the upper left on the following page. The underskirt is of marron taffeta. Both of these frocks were made by Margaine Lacroix.

AT THE THEATRES

This season satins and shimmering stuffs have been swept into the background. Taffeta and other dull-finished silks lead in smartness. Black taffeta, crisp and fine, is smartest of all, and nearly every house in Paris exploited the black taffeta frock in February. The Premet model in black taffeta, sketched at the lower left on this page, is a favorite in Paris and has appeared at a number of matinées. The skirt "à petit pas" is daringly short and flares coquettishly, as both flounces are stiffened by bands of the tiniest of tiny tucks and edged with plaited ruffles. The draped bodice laces up the back and is open in front in a deep U, which is filled in with transparent white organdy, bound at the neck with a black taffeta cravat, and flaring up like a flower about the face. Premet is fond of this tall ruff and attaches it to many of his frocks and blouses. Another Premet model in black taffeta which is a favored one at present, is the coat sketched at the upper right on the following page. To the prettily fashioned top section of this coat is attached a deep flounce of black lace, which falls over the white taffeta underdress. This coat is deservedly called "Parisienne."

The best artists of the Grand Opera appeared at the Trocadéro a few days ago, on the occasion of the *Matinée Nationale* given for the benefit of *l'Oeuvre Fraternelle des Artistes*. Mme. Bréval was greeted with a murmur of admiration when she appeared on the stage, clad in a long clinging frock of black crêpe de Chine with a Marie Antoinette fichu of white muslin framing her tragic beauty. She rendered Vincent d'Indy's "Morte de Vita" from "L'Etranger,"

Smartest among all the silks this season is black taffeta, crisp and fine, and Premet makes fetching use of it in a little frock "à petit pas," daringly short and coquettishly flaring, and tucked all about



Short and shorter grow the skirts, and the bodice rises accordingly in the frock of taffeta, from Margaine Lacroix, which was worn by Mme. Dufrène in "La Flambée" at the Théâtre Porte St. Martin



The only substantial thing about the frock of lace and painted muslin, worn by Mme. Dufrène in "La Flambee," was the slip of marron taffeta. Gown by Margaine Lacroix



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All eyes turn to the wounded soldiers, and many a little "midinette" offers them her boutonniere



Worthy bearer of the title "Parisienne" is Premet's novel coat of black taffeta and lace, which is worn over a white taffeta underdress, properly both short and wide

under the direction of Vincent d'Indy himself. Airs from "Samson et Delila," "Salammbô," and "Thaïs," were much applauded. Mlle. Zambelli and Mlle. Aïda Boni in Louis XV costumes and powdered hair danced some charming old *menuets* and *passe-pieds* with Mesdemoiselles Meunier and Piron and were received with such enthusiasm that the pretty *menuet* was repeated.

One never grows tired of the "Marseillaise," and Parisians never weary of singing it. On this occasion M. Delmas, aided by all the artists of the Grand Opera, sang the war hymn with intense feeling.

A pretty French actress wears the fetching evening frock which originated in the workrooms of Martial et Armand and is sketched at the bottom of the opposite page. This frock is of soft gray satin with a dull rich sheen; it is splashed with silver flowers, and the skirt opens in front over a short petticoat of cerise colored silk. The skirt slopes away from the middle front and is turned under just a bit toward the back, where a long narrow pointed train, lined with cerise, trails on the floor. The brief, fetching bodice,



The ambition of skirts to be wider than they are long is amply fulfilled in a child's frock which, like many children's frocks, is black and white

with its lace sleeves, is prettily made of gray satin with a cerise silk frill and a bit of draped cerise tulle below the frill.

One notices rather with surprise the crowded theatres. But after all it is not so surprising that Parisians in search of distraction—of something to make them forget for a moment the great tragedy—should make the rounds of the theatres and even the cinemas and the Nouveau Cirque. But they take their pleasure, as it were, diluted; the theatres may be only gravely gay; and when a couple at an afternoon performance a few days ago, encouraged by applause, essayed a few tango steps, they were roundly hissed, and retired in confusion.

A similar state of affairs reigns in the Paris tea-rooms, which are crowded each afternoon with a chattering throng. Music, which was introduced by way of cheer during the early days of the year, has been sternly suppressed.

The nearest approach to frank gaiety that Paris has seen in many months was at the Hôtel Meurice one afternoon recently, when prominent Parisian actresses held a charity fête for the benefit of

In a costume which has appeared since the openings, Dauillet steers a middle course, making the skirt neither quite so short nor yet quite so flaring as many



A Chéruit model in green cloth, which asserts that trimming is not, flares widely in its skirt, and permits its coat a full peplum. This and gown at the right sketched by Chéruit's own artist

"les artistes sans travail." Yet through the gaiety an undercurrent of gravity was felt, a gravity that has supplanted the erstwhile volatility of France and which begins to seem a permanent fixture in the national character. The large rotunda of the Meurice and the circular ballroom were divided off by screens into tea-room, smoking-room, and lounge, and a concert room was improvised, where Mme. Yvette Guilbert and other well-known artists delighted an enthusiastic audience.

The large and elaborate buffet was served in turn by Mlle. Bartet, Mlle. Cécile Sorel, and Mme. Germaine Gallois-Guy, and a miniature bar which featured cocktails named for and served by a popular actress, drew a numerous clientele. Behind an artistic arrangement of screens, Madame de Thèbes, the clairvoyante, held séances at "war-prices," for the edification of the curious; and a lottery, the lucky numbers in which were determined by a mammoth roulette wheel, evoked much merriment. All the prominent actresses of Paris with a few exceptions dropped in during the afternoon, and lent their presence and their patronage to the affair. Mlle. Marie Leconte, dimpled and smiling, hurried away early with Mme. Weber to the Comédie Française, where a matinée was going on. Dainty little Mlle. Yvonne Exiane of the Bouffes Parisiens, charming in a much-flounced gown of dark blue taffeta, literally coined money all afternoon, turning smiles into gold for the poor dramatic artists. Cigarettes were sold at two francs each by several persistent and successful *vendeuses*, and a cup of tea cost *les yeux de la tête*.

YET MORE MODELS SINCE THE OPENINGS

Though the openings are over, new frocks continue to appear, and among the wholly charming ones is the little suit of dark blue

taffeta from Dœuillet, which is sketched at the bottom of page 24.

The fulness of the skirt is confined at the hips by several folds of taffeta placed about two inches apart, and the loose, basque-like coat is trimmed with similar folds.

The child's frock in the same sketch on page 24 is of black and white checked taffeta with a diminutive blouse of white organdy under a tiny scalloped coat of black taffeta. The checked skirt is exceedingly short and wide and the small coat is rather close fitting. A costume after the same model is being made for a small American maid,—the coat of light blue taffeta and the frock entirely of organdy. The little flaring skirt is made double—one transparent circular petal falling over the other, each edged with the cord-like rolled hem which this season replaces the picot edge. This rolled hem often forms the only decoration on frocks and blouses of organdy, and is an exceedingly dainty, pretty way of finishing ruffles of this sheer stuff.

A COAT FROCK AND A COAT

A very practical Martial et Armand coat frock which I have seen a number of times is made of blue voile over blue taffeta and is trimmed with black braid. It is sketched at the upper right on page 26. The blouse worn with this frock is a sort of waistcoat affair with the sleeves and back made of dark blue chiffon and the collar, cuffs, and front of blue and red striped satin. A blouse of this kind is admirably



No spring could be complete without its apple green gown, and a Chéruit model adds to the crispness of taffeta the very essence of spring in the apple blossoms which are its only trimming

adapted for wear with a tailored frock, and it may be developed in a variety of materials.

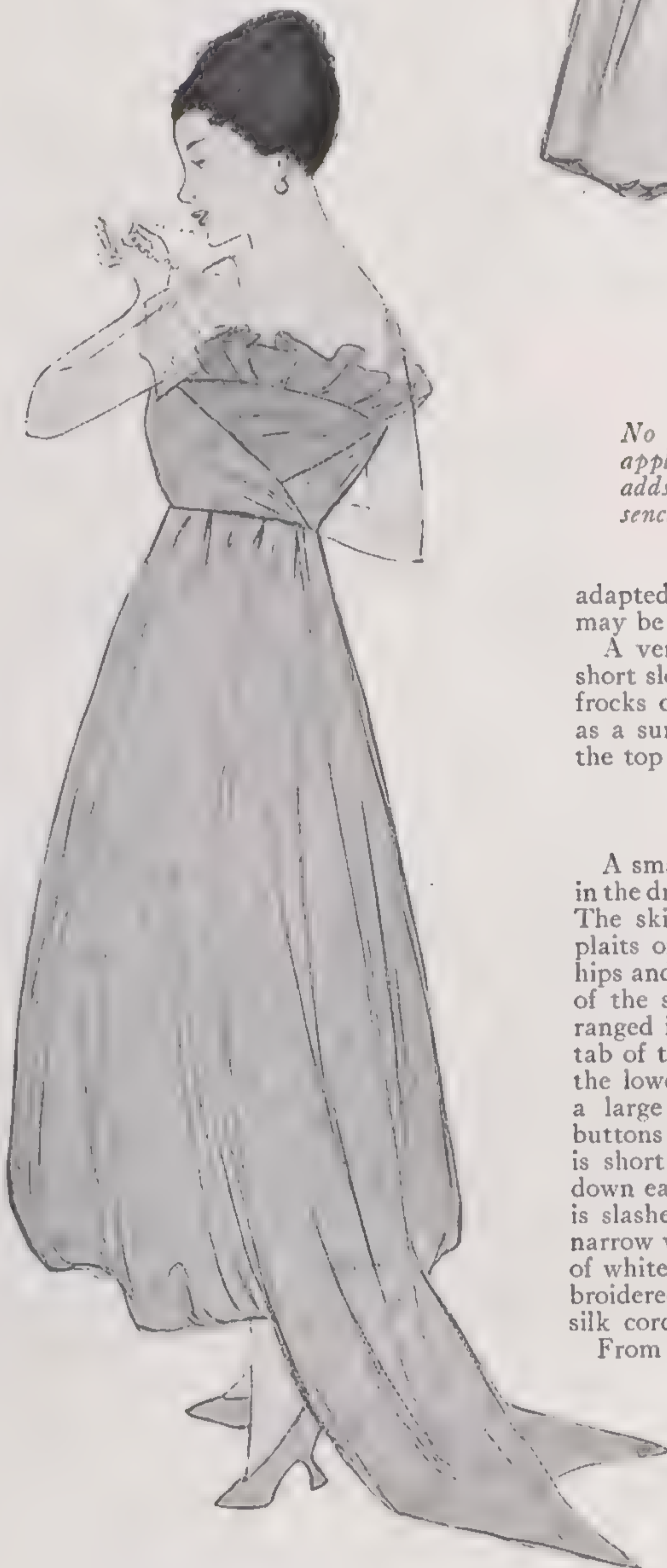
A very short loose coat of blue serge, with short sleeves, which is designed to be worn over frocks of airy organdy, is having some success as a summer wrap. This coat extends only to the top of the girdle.

REDFERN IN WHITE AND BLACK

A smart white serge Redfern model is shown in the drawing at the top of page 27, in the middle. The skirt is cut without any flare and has six plaits on each side stitched flat to below the hips and pressed into place the rest of the length of the skirt. The fastening of the skirt is arranged in the exact middle of the front. A flat tab of the serge is buttoned on to the skirt, and the lower extremity of the tab is finished with a large embroidered silk arrow. Small steel buttons are used on coat and skirt. The jacket is short with a wide band of white silk braid down each side of the front. The short peplum is slashed into four sections and bound with a narrow white satin binding, and a dainty blouse of white organdy with a high rolling collar embroidered in black and fastened with a black silk cordelière finishes this attractive model.

From Bennett is the simple blue serge frock sketched at the upper right on page 27. It is bound all about with black braid. Even the cravat is of black braid, and both bolero and skirt are laced with black braid. The sleeves are of dark blue taffeta buckled at the wrists; the yoke, muslin.

Mourning, of course, holds a sadly large place among the spring modes. One of the newest mourning veils was arranged for the wife of a French officer who was killed in a gallant charge near Soissons. This



Among the smart costumes which have recently appeared on the Paris stage, is a Martial et Armand frock of silver-embroidered gray satin, which concedes the point of shortness in front, but stands firm on the point of trains



The possibilities of the all-black costume, so widely investigated this season, are deftly developed by Martial et Armand in a frock of "voile de soie," taffeta, and jet, which postdates the openings

veil was laid crosswise across a small round hat and securely pinned to the brim in front, with the ends falling forward over the shoulders like a scarf. Another is closely pinned to the calotte and confined by a narrow band of crape. In the back the crape veil flares in the way of a wedding veil.

Another mourning bonnet is shaped somewhat like a peaked cap, with the peak formed of white crape and the black veil falling in long straight folds in the back. Another—a small calotte—has a nun-like band of sheer white crape drawn closely across the forehead, and a strap of white crape under the chin, while the long veil falls from the sides and back.

PARIS AGAIN A MAGNET

It is said that in England when a sturdy young chap is encountered in the street in civilian's dress, he is presented with a small white feather. This may account in part for the numbers of young khaki-clad Englishmen who have suddenly appeared on the Continent; and almost every Englishman who crosses the Channel comes to Paris. Dull as the French capital is, it proves as irresistible a magnet as when clad in its usual gay attire. The tea-rooms and cafés are more and

more crowded with uniforms, and the terraces are literally blazing with medals pinned to army coats of varied color.

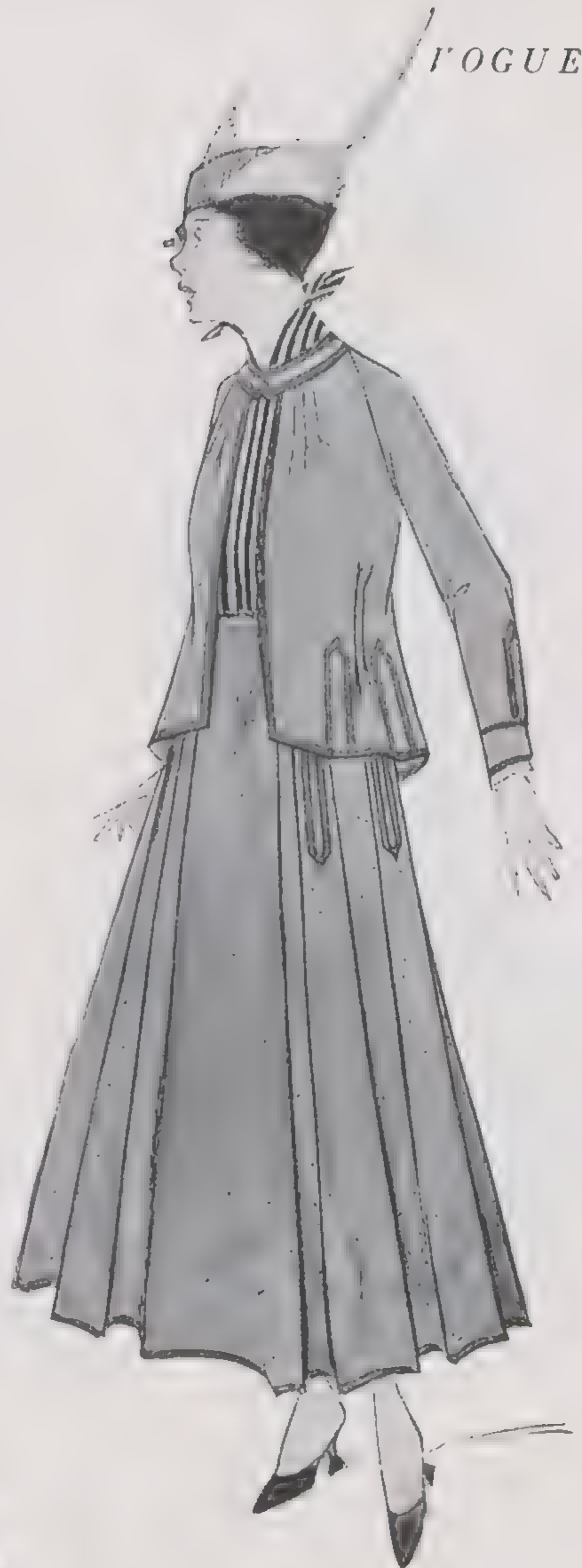
The recent warm days have restored to the open-air cafés their old-time air of gaiety and unconcern, and except that the brandy-and-soda has replaced to a certain extent the sweet sirups to which the Parisian is so devoted, the life of the cafés goes on much as usual.

SPRING IN PARIS

Spring in Paris is indeed welcome. Sunshine is a joy after the months of rain and dull weather, and it is an added comfort to think of the men in the trenches as warm instead of half-frozen, and as dry instead of standing all day in mud and water, chilled by a damp raw wind. But the work for their relief goes on much as usual. Women knit without ceasing and thousands of pairs of socks and mufflers are still being sent regularly to the front.

"We have enough," wrote a British soldier, "of fuzzy, woolly things. Send us candles and matches and games." Some one had the bright idea of sending a knitted chessboard in the form of a warm woolen waistcoat, with chessmen so small that they could be carried in the pocket. But one can not help wondering whether the recipient takes off the waistcoat, running the risk of pneumonia, whenever he indulges in a game of chess, or whether he prostrates himself and allows his comrades to play chess on his chest—a question for the "lady from Philadelphia."

In Paris life goes on much as usual. People are growing accustomed to the war, after six months. No one now turns to look at the military automobiles that fly through the streets at high speed. Khaki-clad soldiers are no longer a novelty, and one even grows accustomed to the automobile ambulances that



Much favor has been accorded to a Martial et Armand model in blue voile edged with black braid, worn over a foundation of blue taffeta and completed by a waistcoat blouse of red and blue satin



In a silk gown of forget-me-not blue, cross-barred with darker blue and trimmed with deep bright blue, and in a black duchesse satin frock trimmed with jet and black silk braid, Martial et Armand clothe the Parisienne for afternoon. The hats are (left) blue silk and black velvet and (right) white straw with black tulle flowers lined with blue tulle

move so silently and so swiftly through the Paris streets. Occasionally one sees a gray automobile significantly laden with hundreds of stout walking-sticks and crutches standing before the door of some improvised hospital, or a small company of soldiers in charge of a number of dogs which have been trained for the Red Cross service. Intelligent-looking animals they are,—these dogs that go faithfully about the task of finding and relieving the wounded on the battlefields.

The streets are dark at night. Here and there in the busiest quarters a few bright lights are necessary for the safety of traffic, but the side streets are shrouded in gloom, and the blinds of the houses are closely drawn after lamp-lighting time. The entrances of the hotels are particularly gloomy and forbidding. At night the place Vendôme dons a black mask. Not a single bulb illumines the porte-cochère at the Ritz; but whoever passes under the archway and peers in may see lights blazing away inside with a cheer that atones in part for the darkened portal.

Not that the Ritz is crowded, by any means. For a day or two, recently, this hotel sheltered the Duke and Duchess of Teck, on their way to the



Pocketing the Parisienne is become an accepted part of the season's mode and decoratively is it accomplished in a Martial et Armand suit of blue checked taffeta in two shades of blue, trimmed with bands and collar of a darker blue piped with green

Only the shadow of a flare is permitted by Redfern in a white serge model smartly touched with black, which carries the straightest of lines in its short jacket and relaxes them but little in the plaited skirt. A wreath of blue roses trims the edge of the flat blue parasol

That the mode took its braiding from the officer's straps, its pockets from the Norfolk coat, and its buttons from Tommy Atkins' uniform, we all know, but only Bennett knows whence came the idea of a frock which laces up like a boot and has buckled sleeves

Côte d'Azur. Many English army officers stop there on their way through Paris; but as any English officer may be entertained at the Ritz for three days without paying a sou, their visits are without doubt more pleasant than profitable. Then there are always a few Americans, for the Ritz is seldom without a guest or two from "the States." That part of the hotel fronting on the rue Cambon is wholly given over to the hospital service; and any pleasant day one may see bandaged patients in blue and red on the balconies, looking wistfully down into the narrow street which is often crowded with people who look interestedly up at them. And at the door below the great gray ambulances stop all too often.

TROPHIES OF WAR

Lately thousands of people have visited the Hôtel des Invalides to have a glimpse of the trophies stored there—the cannon and flags which have been captured from the Germans. One would think that the great Napoleon would turn in his tomb beneath the great dome with the smoke and noise of battle so near.

Paris is hopeful, and not the least reassuring sign of hopefulness is the reappearance of gold. Not since the first of August—in fact, not since July—has there been even a hint of gold in circulation; but now, in making change, one is occasionally given a small piece of gold. For yet

another reason Paris is cheerful: the famous crescent rolls have again appeared upon the breakfast tables, and the Parisian again enjoys



Models for mourning are sadly many this season, and few have been smarter than this hat for lighter mourning, which is made of jet and gracefully draped with a black mousseline veil, weighted with jet fringe

his *petit déjeuner*, with all its traditional accessories and flourishes.

The Porte Dauphine is open for vehicle traffic and the trench dug there early in September has been filled up. The sheep and cattle herded at Longchamp during the first days of the war have long ago been led to fields and pastures new, and the marks of their hoofs are being slowly but carefully obliterated. L'avenue du Bois de Boulogne has been repaved, and along the broad walk nurse-maids in voluminous cloaks and gay beribboned caps push the flag-decorated "prams" containing their small charges, while little tots of four and five launch their toy aircraft or drag their small cannon alongside. The bridle-path alone is deserted. No one rides in Paris when horses are needed at the front.

The erstwhile cabaret of the "Quat'z'arts," where *cerises à l'eau de vie* were the only available refreshment, and before the doors of which the smartest motors of Paris have stood in lengthy file and at unhallowed hours, is flourishing under a new name, and incidentally under new management. As a cabaret it was known as a haunt of mirth and of political gibe—a place of musical oddities and eternal tangos. Now it is known as the "Restaurant des Artistes," and more interesting personalities are to be found gathered around its plain deal tables than almost anywhere in Paris.

A S.

A Georgette frock like this, fullblown with pink and purple and green roses, means summer nights and dancing. Pink roses and flying ribbons hold the insubstantial affair of tan pompadour silk on the shoulders and two pink roses bob prettily at the waist-line. Contrary to most rules of the present season the bodice blouses a great deal; and it has no trace of sleeves



In formality this Callot negligée stops little short of an evening gown, and in charm it stops at nothing—not even yards and yards of exquisite black Chantilly lace. There is a skirt of black satin brocaded with silver; what there is of bodice is white lace; and there is a great deal of rose silk sash knotted bayadere fashion in front, and widely fringed

The ambitious sash of this Callot gown advances upon the front of the bodice, and a bit of flesh colored tulle and the wearer herself confiscate the top of it. The only trimming from top to—well, not anywhere near toe—of the gown, is a purple and jet ornament at the high waist-line; orchid satin is the material of the gown. Models imported by Farquharson & Wheelock



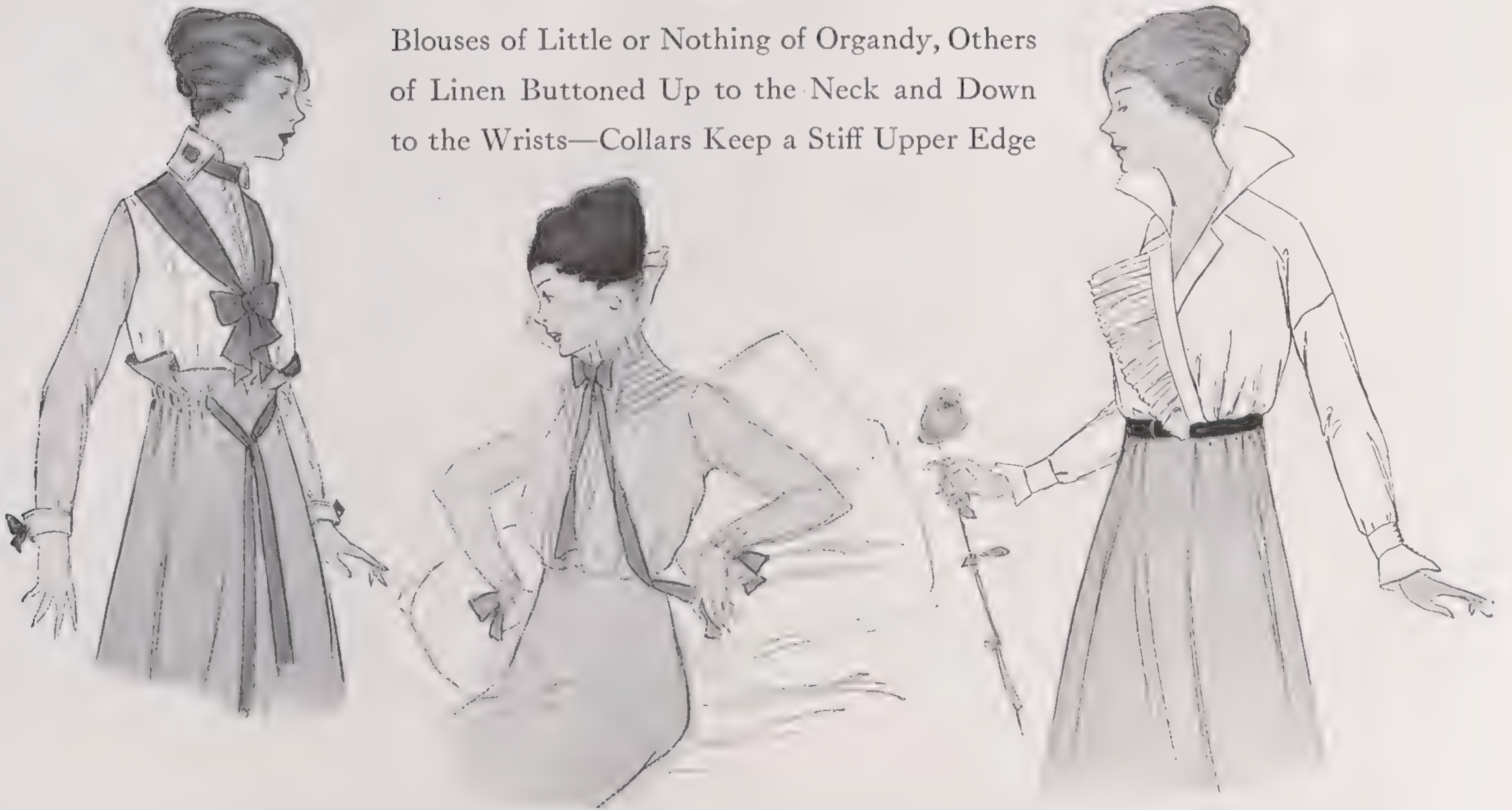
TWO BODICES TO DEFY THE RULE OF SNUGNESS AND

ONE SLIM SKIRT TO FLY IN THE FACE OF FULNESS—

SUCH IS THE LATITUDE CALLOT AND GEORGETTE TAKE



UP TO THE EARS IN CHARM



Blouses of Little or Nothing of Organdy, Others of Linen Buttoned Up to the Neck and Down to the Wrists—Collars Keep a Stiff Upper Edge

Paquin plays mediator between opaque and transparent materials and between high and low collars, by a model which leaves the last word in either fashion to some other model

So fragile the blouse, a breath would crush it. "Palest peach pink organdy, it is," says Premet; and, "So indiscreetly insubstantial," murmurs the purchaser as she pays a fabulous sum

Worth avers that practicality should be "among those present," and fashions a chic blouse of fine white linen that will be none the worse for much wear in spite of its tapering plaited frill

LIKE summer butterflies in a garden are the dainty blouses which this season flutter through the salons of the *grandes maisons*. Rainbow-hued and delicate, with the briefest or longest of sleeves, as they will, and the most unusual of collars, they are the loveliest blouses presented in Paris for several seasons. Each house has its own particular versions and each house may be said really to feature the blouse instead of, in a way, almost

suppressing it, as was the case last season. Worn with tailored suits of serge, gabardine, duvetyn, or taffeta, the blouse forms an integral part of the costume. Indeed, the collar and cuffs of the blouse often figure as collar and cuffs of the suit.

Sketched second from the lower left is Dœuillet's favorite, a charmingly simple long-sleeved blouse of crêpe de Chine in a rich shade of yellow. It is embroidered on the collar and pointed cuffs

with small beads of cut steel. Ball buttons covered with yellow crêpe are arranged in a row down the front, and each button is embroidered with beads. The yoke, which is attached by a double row of hemstitching to the body of the blouse, droops on each side to form a point under the arm. This blouse is developed also in emerald green, blue, and white crêpe de Chine.

Beer shows a number of dainty blouses of muslin or thin silk. Sketched second from the lower



Martial et Armand fashion this blouse of rose red taffeta fitted close by straps which fasten in back with gold buttons drawn through black buttonholes

Dœuillet's favorite among her pretty blouses of the summer season is a crêpe de chine model embroidered with tactful reticence in steel beads

"Simplicity" is registered at the first glance at Beer's white blouse; then black cordings are noted and one registers, "Rather odd, isn't it?"

Jenny flies a white muslin blouse under two flags, and does not forget the deep yoke which is almost a trademark of her favorite blouses

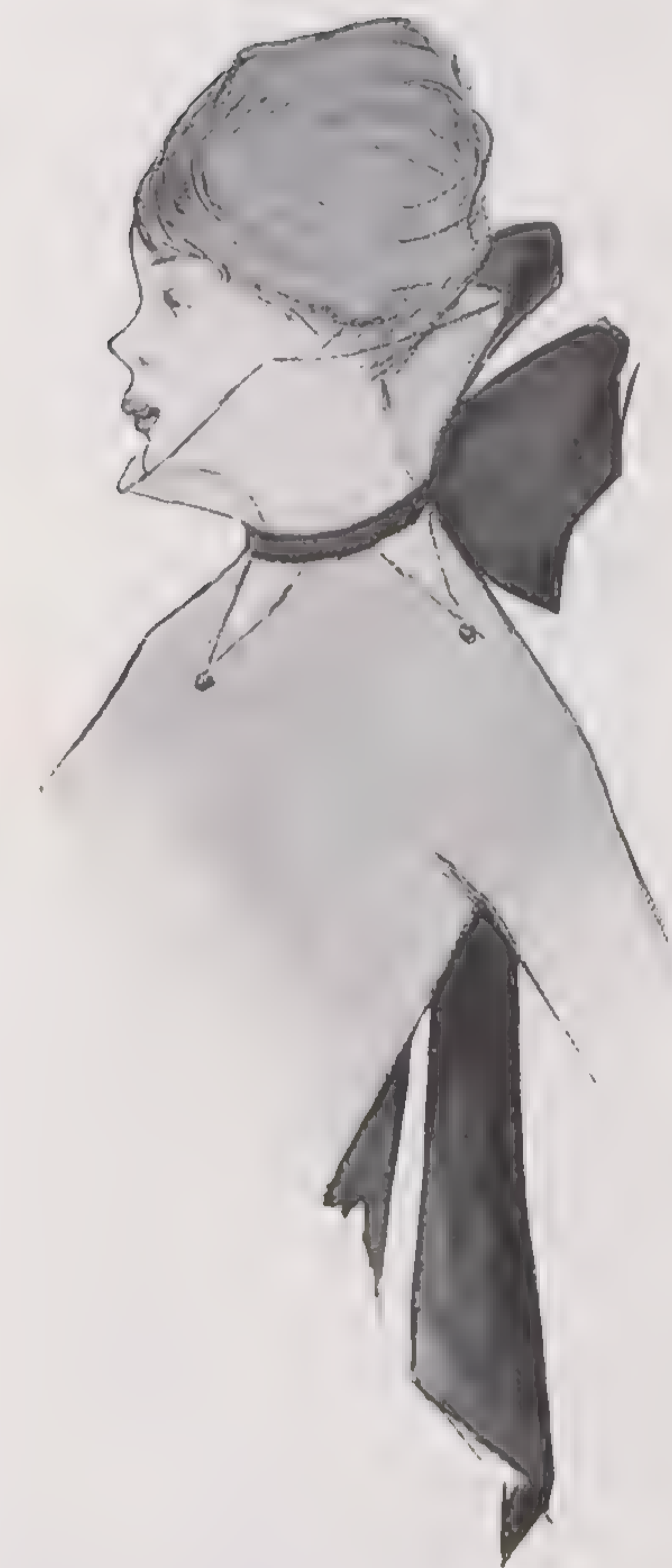


Here a white linen collar bound with blue linen turns back before it is too late to keep faith with those who demand compromise or no collar; the cravat is black; the lace, Valenciennes

right on page 29 is an odd blouse of thin muslin; it is box plaited and trimmed with a narrow band of black soutache. This blouse was designed to be worn with the costume "Zouave" sketched at the bottom of page 24 in the April 1 number of Vogue. It fastens down the middle front under a row of tiny white buttons. With this blouse is worn a smart belt of black patent leather.

OF LINEN SHEER AND FINE

White also, but the sheerest and finest of linen in this case, is the Worth blouse sketched at the upper right of the preceding page. The high collar flares gracefully away from the throat, and the narrow yoke meets the sleeve an inch or two below the top of the shoulder. The overlapping narrow revers in front is finished with a tapering plaited frill, and the long sleeve ends in an odd, stiffened, pointed cuff at the wrist. In the Worth salons a number of pretty practical blouses are shown. There is an odd one of printed muslin in rose color with white plaited frills, and there is another of yellow muslin trimmed with white.



Here a collar of crisp white organdy stops at nothing short of the chou of the coiffure; the collar is made on an organdy chemisette and given substantiality by a thin black string tie

the back and is drawn over the shoulders and tied carelessly in front. The cuffs of the long sleeves are laced and knotted with green silk.

CHIC VARIATIONS ON THE BLOUSE THEME

The Premet blouse is made of organdy. This house shows a number of organdy blouses in white or faintest pink, trimmed with narrow fluted ruffles, narrow braid applied in a close pattern, or the very narrowest tucks ever seen. These blouses are not voluminous and are as transparent as tulle. Needless to say they crush with a breath, and last, but not least, they are fabulously expensive. The one sketched in the middle at the top of the preceding page is an exceedingly simple blouse. It is of the palest of pink organdy rayed with the narrowest of narrow tucks, and is fastened down the middle front, under the cravat, with crocheted ball buttons. The brown taffeta cravat, which is drawn close about the throat under the organdy collar, is tied in a small bow in front. The sleeves are laced with brown taffeta ribbon knotted at the wrists.

(Continued on page 116)

All the earmarks of smartness are seen in this organdy collar, with a charmingly disproportionate black bow that fairly shouts, "Stop, look, and listen; all my sympathies are Alsatian"

Paquin has designed for the frock "Peppito," sketched at the upper right on page 21 of the April 1 number of Vogue, the smart blouse of white crêpe de Chine sketched at the upper left of the preceding page. No girdle is worn with this blouse; the skirt of the frock is adjusted as shown in the sketch. The turned-over collar is held close to the throat by a band of emerald green silk which is laced through slits in the collar and is decorated with three small pearl buttons in front. A kerchief of emerald green crêpe de Chine forms a point between the shoulders in



Delicately embroidered muslin and two jet bead buttons fashion the 1915 collar



A collar of white and blue linen plays up to the mode of the severely tailored blouse



A high and mighty stand is taken by a white linen collar reinforced by a plaited cravat



Supported by a narrow band of black velvet, a lace collar rises to the height of the season



The Washington Ball at the Poinciana gathered together most of those who are wintering at Palm Beach, and, of course, Miss Cordelia Biddle and Mr. Angier B. Duke, whose wedding will take place in New York on April 28



Three photographs (top) copyrighted by Underwood & Underwood
All Palm Beach society appears on the beach promptly at 12 o'clock. Miss Edith Adams, in harem veil and sweater—every one wears a sweater with every kind of frock everywhere—gives no encouragement to the sun-tanning process; with her is her fiancé, Mr. Jules Glaenzer



Mrs. William Thaw, 3d, at the Washington Ball, followed the lead of fur on summer dance frocks—for at Palm Beach it is the high noon of summer



To watch the polo at Coronado Beach, Admiral and Mrs. Thomas Benton Howard kept to their motor. The Admiral, who is rather more at home on the U. S. S. "West Virginia" than in a motor, is commander of the Pacific fleet. Behind Mrs. Gale Thompson and Mrs. Walter Dupee is Mrs. Claus Spreckels; left, Miss Eleonora Sears



Polo is quite a sport at Coronado Beach, California—but most things are sport in air and surf as bracing as at this famous winter resort. Mr. C. Perry Bradleston (left), and Mr. and Mrs. William F. Hitt, formerly Miss Katherine H. Elkins, are watching a polo match



A polo match brought these people together, as any one would know from their names: in the lead is Miss Kathryn Steele, sister-in-law of Mr. Devereux Milburn, greatest back in the polo world; behind her, Mrs. Charles Cary Rumsey, behind whom is Miss Eleonora Sears; Mr. René La Montague, of the American four, is in riding clothes



WHERE POLO AND DANCING AND BATHING MEET, AND UNITE IN ONE SPIRIT THE WINTER SOJOURNERS ON BOTH THE ATLANTIC AND THE PACIFIC COASTS

Miss Eleonora R. Sears, an enthusiast at all outdoor sports, more especially, perhaps, tennis and riding, at Coronado Beach. Miss Sears's riding for the blue ribbon at the last Newport horse show is a prediction for this summer



Photographs by Ira L. Hill

When Lucile frocks Mlle. Dorziat in black satin, the result is not a mere black satin frock; it is a slim black slip of satin that shimmers through silver net and makes the beholder describe the whole gown mentally in terms of steel gray. The robe of open-meshed silver tissue, which Mlle. Dorziat calls a train, is bound with silver gray satin ribbon and flounced with silver lace. A pink corsage flower adds a fleck of color



Characteristic of this actress is this pose, if any pose static enough to be caught by a camera can be called characteristic of her; even every bouquet of flowers seems poised for motion



Upon a sheath of oyster white satin the designer built a tea coat filmy enough to sway all over like a spider's web at the slightest shrug of a French shoulder. Over lace there is a shadow of white net visualized by little whitecaps of swan's-down all along the edges of it, and knots of flowers scattered over the mesh of it. The Lucile models on this page are worn by Mlle. Gabrielle Dorziat, who posed in them especially for Vogue

THE NATURAL EXPRESSION OF
MLLE. DORZIAT IS MOTION, AND
TO SEE HER GOWNED BY LUCILE,
WHOSE NATURAL EXPRESSION
IS COLOR, IS LIKE SEEING AN
EXQUISITELY SHADED FLOW-
ER RIPPLING IN THE WIND



In this Louis XV frock, called "Dedication," the couturière proves herself as deft in the art of coloring as were the ancient Chinese in melody; subtle eastern instruments vocalized the quarter notes of the diapason and so created new worlds of harmony, and here a couturière plays one color upon and through another until the beholder not only sees the quarter tones but the thirty-second notes of shades as well. The skirt and panniers are of dark raspberry shot taffeta flounced with dull gold lace and flowers, and the bodice is of brilliant orange taffeta girdled with old brocaded ribbon in green and blue and myriad other colors



LONG SLIM QUEUES WITH BRIGHT BEADS ON THE ONE
END AND SAUCY LITTLE HATS ON THE OTHER MAKE
FIFTH AVENUE LOOK LIKE THE ROAD TO MANDALAY

The "Pagoda" hat at the left is from somewhere east of Suez, you say? It has a crown of terra-cotta taffeta shaped like a pagoda and trimmed with applied terra-cotta cherries and black and terra-cotta pagodas. The underbrim is of black patent leather braid and the black silk tassel on top stands up straight. A black, tasseled ribbon streamer is last on the hat

There is a fringe of black beads at one end of the black satin queue at the right and at the other is a saucy little "Chin-Chin" hat ruffled like a petticoat and trimmed with a perky top-knot. The black milan crown covers both eyebrows and stops at nothing save the lashes; at the back, however, a great deal of coiffure is visible. These models designed by Ogilvie

In the middle above is a "Madame Butterfly" hat with a crown like a tippet; the crown is of Chinese blue satin with three bright balls and sulphur colored tassels hanging to it; the black brim of "liséré" straw possesses five brilliant butterflies, purple and yellow and blue. Under the brim is a fringe of Chinese blue silk. The Canton parasol is of Chinese blue taffeta scattered with applied apple blossoms; the handle is of ivory, and the tassel at the top of it is black silk

At the upper left is a sailor, but such a sailor! It has a black velvet queue with beads adangle, and so it is called "Pekin." The crown is of black taffeta, and looks rather like a pagoda with cherry blossoms and butterflies aflutter on the façade. There is a bow of black velvet ribbon on top, and the brim is faced with coarse black patent leather braid

As near the shape of the little round head beneath it as China blue straw can be, is the wee "Mandarin" cap at the upper right. The important part is the long slim braided queue of blue and green and prune colored braid. Pippings of orange satin radiate from the rosette to the band of oriental tapestry trimmed at the front with a big blue tourmalin



A BIG FUR ROSE, ONE SASH END, TRIPLE

SKIRTS OF CHIFFON, BEADS THAT SHINE, ARE

POINTS OF NOVELTY IN EVENING GOWNS

Under three pointed tiers of pink tulle, an underskirt of pink satin is bordered with shining silver cloth, and over the bodice of pink satin sparkles iridescent drapery that grades into something of a sleeve at the side and into a low-dropping square-cut cape in the back. Models shown by Mollie O'Hara



To keep two pointed skirts and a pointed bodice of green chiffon from flying too merrily from the green satin skirt, green beads weight them; and to make fair skin the fairer, cream net lace appears on neck and arm. The deep girdle gleams with gold and silver tissue, and over all is thrown a green beaded chiffon coatee with sleeves hanging wide at the elbow

Fragile lace is loveliest in the places perilous for it on an evening gown—over the shoulders and at the hem; and if this cream lace be contrasted with bands of chinchilla fur, it is more than dainty in a white satin and taffeta gown. The satin bodice ending in folds at the side, takes a rose—a fur rose above a sash-end that falls over the fulness in the taffeta skirt



The very spirit of summer afternoons is in this dainty frock, made of a straight little blouse of apple green linen, buttoned with black ball buttons and falling to the hips over a plaited skirt of white chiffon voile. The flare of the plaited skirt is balanced by an extravagantly wide leghorn hat with long streamers of green and white striped ribbon falling from a bow at the back and with a gay wreath of roses about the crown. Black spots and tassel on the parasol and black stripes about its handle carry the dark accent of the buttons and emphasize the summer-time pink-, white-, and green-ness of this graceful outdoor costume

Close underskirt and flaring overskirt, close girdle and flaring coat—such are the lines of a walking suit of blue serge which makes effective use of that coat, sanctioned by the Paris openings, which is on Eton lines in front but falls nearly to the hips in back. Black crocheted buttons fasten the coat, and the girdle brings welcome notes of color in its Italian embroidery. The close and smartly cocked tricorn of fine blue milan straw is bound with black satin and trimmed with a striking red tassel which falls over the brim to the level of the right eye

A delight to the eye is this novel peignoir of sea-green charmeuse, a section of which, falling in a graceful cape-like fashion and lined with silk of deep empire green, offers a background to the figure clad in the soft waves of sea-green charmeuse which foam in white swan's-down about the ankle. The very wide girdle is of sea-green silk embroidered with an unusual design in opalescent paillettes, and the wide double ruche of filmy tulle is held about the throat by a double band of green jewels clasped in the front by a single green stone

FROM FERÉ OF LONDON, AN AMERICAN WOMAN LONG RESIDENT
IN PARIS, WHO IS NOT A COUTURIÈRE BUT A DESIGNER OF
MODELS FOR THE SMARTEST LONDON HOUSES, COME TWO COS-
TUMES FOR THE OUTDOOR WORLD AND A FETCHING "ROBE
INTIME" GRACEFULLY ORIGINAL IN LINES AND COLORS

WHEN EXTRAVAGANCE WAS EXPECTED OF MILITARISM, PARIS, NEVER
OBVIOUS, LAUNCHED BUT FEW MILITARY MODELS, AND THESE
CONSERVATIVE, AS EIGHT COSTUMES OF SEVEN COUTURIERS SHOW

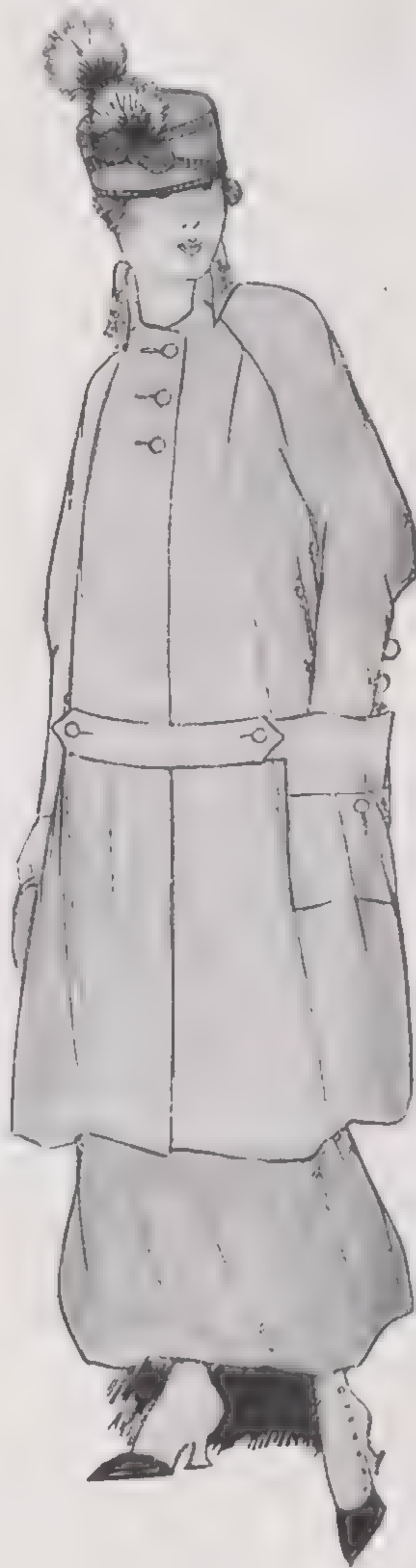


Fairly bristling with black and gold braid is this suit of blue gabardine, for principally in her use of braid trimmings does Paquin acknowledge the military influence. The epaulettes are of black braid with gold soutache and gold buttons on the edge, and the braid band across the front and back of the coat is finished under a gold-rimmed buckle of French blue enamel. Suzanne Talbot made the hat of black straw with a white grosgrain crown and a cockade tacked on the merest edge

In the Jenny suit at the right, militarism flies under blue and black colors, for a gallant little corbeau blue gabardine Eton is touched off with black braid and a black patent leather belt buckled soldier-wise. The fulness of the skirt is gathered on all around to a shallow hip yoke. The Georgette hat of brown milan and brown ostrich, which is shaped like the hat George Washington wears in some of his pictures, indulges in a wee bit of sword shaking, for there is a saber of black quill with a hilt of ostrich



Under the suit at the lower left is worn the Jenny blouse above. The waist has the wearer by the ears in a batiste collar high and frilled. The striped part of the model is red, white, and blue taffeta, and all the rest is lace-edged white batiste



In the suit above is as much militarism as corners turned back like those on a soldier's overcoat can simulate. Cut, color, and material are military; here Callot stops at nothing—that is, nothing smart—in playing up to the spirit of the times. Soldier blue cloth is the material of the suit, and the turned-up portion is faced with light blue cloth; military red cloth is the collar. The Georgette tricorne of white hemp is trimmed with white wings on the tip-top of each corner of the brim, close-fitting and turning up unevenly

Somewhat on the lines of the greatcoats worn by the French soldiers is the top-coat at the left. The material is a soldier blue serge, and Georgette has provided pockets big enough to carry concealed weapons or—powder-puffs—or merely hands. The low belt holds the fulness of the wrap in almost "moyen âge" lines. The turn-over collar is embroidered in the corners with satisfyingly military insignia, and Renée has made the hat of khaki hemp and cloth brave with tan and blue brushes at one side



"Vivandière" is the name Worth has given the soldier blue cloth frock above. There is a dapper little jacket-like bodice with many nickel buttons and a red collar and girdle for militarism. The skirt, which simulates a fastening at the bottom under loops and buttons, is full enough to please the foremost advocates of fashion, but hangs almost straight up and down. The high-collared blouse is white muslin



Fitted in a wee bit at the waist-line like an officer's coat is the jacket of the Bernard suit sketched in the middle at the top of the page. Nickel buttons, a white cloth collar, and a black patent leather belt add their quota of militarism to corbeau blue gabardine. The Georgette hat of blue milan is little and round, as most hats are this season, and has gray marabou pompons



Paquin has yielded to militarism the colors of France arranged in a sash which, with the shoulder arrangement of the bodice, looks like a Highland plaidie. The sash is of white braided ribbon with a red and blue border; blue and red chenille forms an epaulette. The frock is black satin, corded three times on the hips, and scalloped. There are black bound buttonholes and pearl buttons on the starched white blouse

Sketched at the left is a Chenal coat of soldier blue cloth which, worn in a motor would be a motor coat, worn on a golf course, would be a sports coat, and worn in the trenches, a soldier's coat. Soldier blue cloth and hemp form the small Renée hat with two cockades of soldier and corbeau blue ostrich at the back. Models on this and opposite page imported by Kurzman

THE NEW "CREDO" OF THE DECORATOR

"I Believe in Color" Is the Unqualified Assertion of Those Who Follow the Modern Trend and Would Transform the Cool Serenity and Safe Monotony of the Long-accepted Grayed Colors to a Brilliant and Glowing Harmony of Untoned Hues

By BARON DE MEYER

WHAT is color? A succession of infinitesimal vibrations, we are told. I wish my mind were sufficiently scientific to enable me to explain briefly and clearly this apparently mysterious assertion. However, the fact may, of necessity, be taken for granted without any explanation.

Let us, therefore, turn at once to the more tangible and exhilarating side of the subject, the one which interests the artist and the dilettante, for it is to them, in our European or American countries at least, that color means most. So many eyes are blind to the marvelous, fairy-like kaleidoscope which our world presents at every step. Though possessed of the gift of sight, people gaze in vain; though their eyes are active, their brains seem unresponsive of color impressions.

"LIGHT COMETH FROM THE EAST"

Color and warmth are essentials in life. A dull, sunless day dims the vision, dulls the outlook, and lowers the vitality. It is for this reason, probably, that art and beauty emanate from the sun-bathed east, from the glorious Asiatic continent, so full of color in its most vivid expression. Egypt with its ancient and remote civilization evokes instant visions of blue in all its gradations, from the shades of turquoise found in temples and tombs to the somber and mysterious blue draperies worn by Egyptian women to this very day.

India brings visions of soft and harmonious colorings which may be compared with the blendings of the rainbow. China, that greatest of all countries, where art was cultivated in its highest form before our present civilizations came into existence, reveals in strong and ever marvelously blended tones, which are an inspiration to artists of every nationality and to all countries of the world.

Japan, of course, follows in the wake of its mighty neighbor, and is influenced entirely by Chinese art in its foundation. Like all damp and humid countries, it is a land of half-tones. Gray seems the dominating and pervading tone and, in spite of wonderful and mellow oranges, greens, or purples, one always feels that for the true expression of their art the Japanese revert to gray in its various gradations.

The ancient Greeks used color, and undoubtedly very vivid hues, in the greatest profusion, though color in their art of sculpture is a thing almost unknown to us. We know that the marbles of the Parthenon were covered with brilliant paintings. We find vestiges of paint on many valuable statues and we know that to the Greek the human form carved in marble was rarely considered finished until the painter had added his art to that of the sculptor. There are exquisite and very delicate tones on some of the sarcophagi in the Constantinople Museum. They are, of course, dimmed by age, but they give us a certainty that the colors used must, in their pristine freshness, have been intensely vivid in tone. Such color was the natural result of the influence of the Greek landscape.

COLOR THROUGH THE AGES

Rome calls up imperial purples and gold, and Venice suggests sumptuous velvets and brocades in all gradations, rather than any very special tone or color, while the exquisite colorings and refined taste of the eighteenth century all over Europe and in France in particular are so widely recognized as to call for little comment.

During part, at least, of the nineteenth century, taste sadly deteriorated, though the fault seems to have lain more in the lack of artistic selectiveness in coloring

than in the actual tones, for these same colors, harmonized in 1915 and treated by such masters as Léon Bakst, Benoist, Gonchurova, and Paul Poiret, produce the most pleasing and delightful effects. The period between the "thirties" and the "fifties" (even "sixties") call up visions particularly distressing to one's artistic sense.

The revolution and gradual refinement of taste in color and lines was, in large part, the work of an American. James McNeil Whistler's was the personality that inaugurated this new era. Through him and the strong influence of Japan which pervades his work, was begun the clearing away of all mid-Victorian crudities which had taken such hold on the public that at first Whistler's grays and subtle harmonies were far from being appreciated. Gradually, however, half-tones came to reign supreme, and harmonies in grays and silver or nocturnes in blue and gold were the order of the day. Somehow up to this very day we find, especially in America, that interiors—save those perhaps in which the eighteenth century atmosphere reigns—are considered really artistic only when grays and drabs are used as a foundation for them.

In Europe, however, this atmosphere of reticent coloring—of coloring exquisite and very safe, if perhaps slightly weak—is quite a thing of the past. Color in paintings and furnishings has undergone the usual reaction. Artists have rebelled against this so-called refinement and struck out for themselves, and this striking out has taken the shape of color—color for all it is worth. Manet once said: "*Le demi-ton est pour le bourgeois*," and these words, seemingly the catchword of the period, opened up the road to all the expressions in art of the present day—so full of color, novelty, and above all of decorative value in its tone harmonies.

ART CENTERS OF THE WORLD

It is of these colors which we are using now that I wish to speak; for although still an eyesore and a matter of distaste to many, they have taken possession of the minds of color-loving and open-minded people. In this country it is bound to be slow work familiarizing the great mass of people with a new atmosphere in art. The reason for this is that, in this great business country, art and the atmosphere that art creates mean but very little to the great majority of the inhabitants. There are, of course, art centers in New York, in Boston, in Chicago, and, in fact,

in most of the larger cities, where cultured and artistic people work to further and develop art in all its phases. These, however, are only isolated coteries as compared with such vitally alive sources of far-reaching art influence as Paris, London, Munich, or Moscow, to name but the principal European centers. Most new developments, most of the creative art of our modern day, emanates from these centers. France, especially, is a leader in all branches of art and is, therefore, the actual source from which modern decorative art emanates; and decorative art means not merely line; it also and greatly means—color.

ENDING THE REIGN OF THE SUPEREXQUISITE

In a country in which the works of Claude Monet, of Renoir, of Matisse, and of their followers have become familiar to every one, it is natural that bold and strong colors should not seem unusual or unpleasant to people who, through their most prominent painters, have been familiarized with these colorings. It was therefore quite natural that when men like Léon Bakst and Rheinhart on the stage and Paul Poiret in the dressmaking world showed to the public color used according to the prevailing tendency in the paintings of the day, the public, being ready to receive these impressions, hailed their exuberant and joyful hues with a sense of grateful relief from the grayness and reticence during the long period of superexquisiteness!

It is not my intention to condemn the subdued and mellow tones; they are, of course, very satisfying in certain places and have their own definite use. But why, when the world is so full of the most glorious and brilliant colors, why should we arbitrarily exclude them from our decorative schemes with the sweeping assertion that such gaudy colors are vulgar?

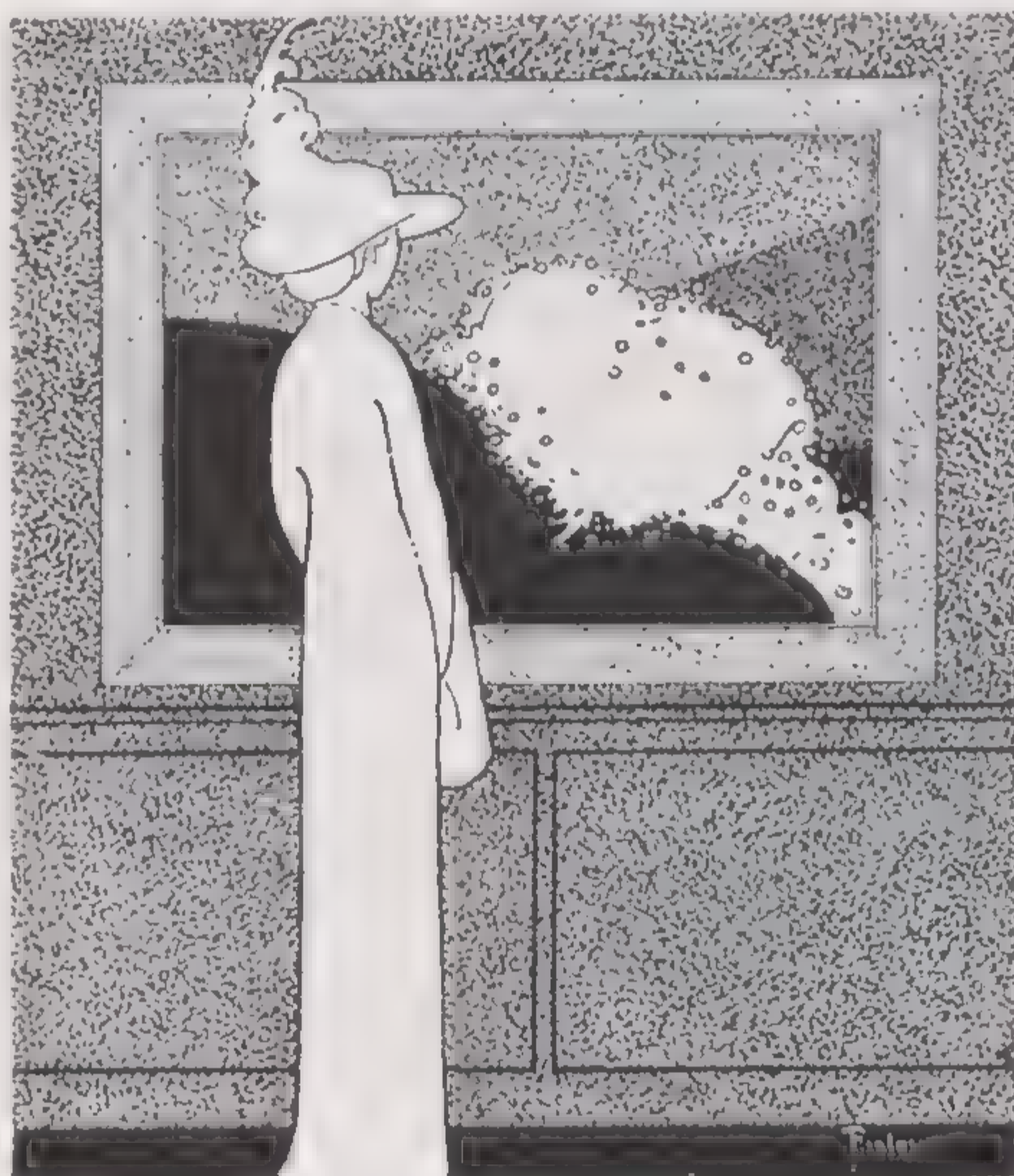
True, it is often safer—for taste may not be infallible—to keep to accepted, proved, and conventional harmonies. It is more prudent for a woman to choose a black gown or a white one than to launch out into color combinations in which—if not successful—she may present a disastrous appearance. But, on the other hand, how beautifully is orange now used in women's clothes, how delightful are the emerald greens, deep violets, and other strong and brilliant shades that were unpermitted a few years ago.

It is greatly to the credit of men like Poiret that they have exemplified for their colleagues the fitting and artistic use of these rich and valuable colors. There is no doubt that the new note in women's dress, as invented and used by Poiret, has been very largely inspired by the east, by Persia, India, and China. As already pointed out, China has had great influence on decorative schemes, and will doubtless in the immediate future have yet more.

CHINESE PERIODS, PAST AND FUTURE

China has at different periods and in most European countries, had its moments of great popularity, especially during the period of Louis XV, when Chinese fashions were followed extensively both in France and in England, as well as in the Germanic countries. At that period, everything was "*à la chinoise*," and it is my strong belief that such a period is at hand again, for the craze for everything Chinese has been steadily growing both in England and in France in recent years. There seems a very simple reason for this tendency, for we are striving for new effects, new colorings, and new harmonies, and China seems inexhaustible in furnishing us with varied harmonies, which, at the same time, are

(Continued on page 114)



PRINCESS MARY'S BELATED SEASON

LONDON society is wasting no time crying over spilled milk, but if it were, a few tears would fall for the defrauded débutantes who, led by Princess Mary, have so long looked forward to 1915.

The question of courts—for courts decide whether a girl shall really come out or just "slide out,"—is just now disturbing London. King George and Queen Mary have contemplated the idea of holding courts at Buckingham Palace in May; yet in a little time they may have other ideas. They can not tell yet, nor can the lord chamberlain, who is being inundated with inquiries. It all depends.

It is characteristic of Queen Mary that though she is tremendously interested in the début of her daughter, her first thought is, really, for the dressmakers who are suffering worse than any other workers through the war. To them orders for court frocks mean everything. Thus, notwithstanding that state ceremonials bore their Majesties frankly, they would prefer to hold the courts. But they are not quite sure of their time, now that their first cousin, the Kaiser, whom everybody has always called "Pensant terrible," claims so much of their attention.

TWO ROYAL DÉBUTANTES

Had there been no war, the season was to have been a very gay one; but the spirit of the hour is of necessity very subdued. No one can forget that Lord Kitchener means to launch his second million on the battlefield of France just at a moment when the season would otherwise have been at its maddest and merriest. Fair-haired Princess Mary becomes eighteen in April. She has been a tomboy from a little girl, as was her mother before her. One can not wonder at this, considering that both the Queen and Princess have been the only girls in large families of boys. This year a royal cousin, Princess Victoria Constance Mary, of Teck, shares the honors with Princess Mary; she herself will be eighteen in June, and will be present at the birthday luncheon for Princess Mary that the Queen will hold at the palace on April 25. Princess Victoria is the eldest daughter of Adolphus, Duke of Teck. Her mother, Lady Margaret Grosvenor, is an Englishwoman. She was a "little girl" even to last August, when the picture below was taken. She puts her hair up—momentous occasion—for her début.

Two photographs by Ernest Brooks

Lest Princess Mary Go without Her Début and Dressmakers Be without Their Livelihood, Queen Mary and King George Will Hold Their Courts—Their Cousin Permitting



Princess Mary, just eighteen, makes her début this spring—if her father's first cousin, the Kaiser, permits

Lady Mary Hamilton, a friend of Princess Mary's, is to have her début this season. Lady Mary is the daughter of the Duke of Abercorn. A lovely débutante is Lady Morvyth Ward, the second daughter of the Earl of Dudley. Her aunt by marriage, Mrs. John Hubert Ward, who was Jean Temple-

ton Reid, daughter of the late Whitelaw Reid, plans to entertain for her. Her mother and her grandmother, Georgina, Lady Dudley, that beauty of the eighties, will contribute to her first season. Much interest, too, attaches to the début of the Honorable Victoria Spencer Churchill, whose father, the Viscount Churchill, besides being a prince of the Holy Roman Empire, was lord-in-waiting first to Queen Victoria and then to King Edward. Miss Churchill is just eighteen.

Another débutante, whose sister is "in waiting," is the Honorable Cynthia Cadogan, third daughter of the late Lord Chelsea. Her mother, Lady Chelsea, is now the Honorable Lady Meux. Miss Cadogan is one of a quintette of daughters.

WHO WORK AS WELL AS PLAY

Charming Bettine Stuart-Wortley makes her début this year. She belongs to that gay yet serious-minded set of which Lady Diana Manners, youngest daughter of the Duke of Rutland, is reigning queen, and the irresistible Miss Nancy Cunard, daughter of the late E. F. Burke, of New York, is princess royal. One of this set who comes out this season is Miss Iris Tree, youngest daughter of Sir Herbert Tree. Her older sister, Felicity, has been nursing the wounded at a Paris hospital. Both of the girls have very unusual and lovely reddish hair. Miss Iris had a war poem in the *Times* before she celebrated her eighteenth birthday, and in the intervals of dancing and week-ending, she writes poems and sits to painters, including just now Augustus John.

The "beauty" of the present season is a relative of the Duchess of Rutland, the Honorable Joan Poynder, daughter of Lord and Lady Islington, who were so popular as governor and governor's wife in New Zealand. Miss Joan has something of the eerie Scottish look in her eyes which fascinates one in her mother. She will doubtless be as great a success as a dancer as she has been in the past as a swimmer at the Bath Club, which is saying much.

Photograph by Yevonde



Copyright by Val L'Estrange
Lady Mary Hamilton, the daughter of the Duke of Abercorn, is to come out this year

At the left, Princess Victoria of Teck, who comes out with her cousin, Princess Mary

At the right is the Honorable Joan Poynder, only daughter of Lord Islington, and of unusual beauty





Spontaneous pose, rich color, and spirited painting place William Cotton's portrait of Mrs. Cotton among the finest works of his very able brush

Abbott H. Thayer's "Winged Figure," an imaginative composition of great charm which won the Saltus medal, is distinguished for freedom and unconventionality of pose



Copyrighted by Abbott H. Thayer



Photographs by Peter A. Juley

The decorative imagination of Charles Rosen is rarely given such free play as in this splendid presentation of the "Ice-bound River," with its deliberate elimination of unessentials



A portrait study of rare depth and charm, firmly and directly painted, is "Betalo," by Eugene Speicher, winner of the first Hallgarten



The dance spirit which has possessed American sculptors this spring has not failed to reach Abastenia St. Leger Eberle, whose "Bacchanalia" is a thing of vigorous life and rhythm with abandonment to joy

AMERICAN ART HOLDS ITS SPRING OUTING AT THE NINETIETH EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN

IF ONE may judge by the character of its ninetieth opening, the Academy as it approaches the hundred mark in the number of its spring exhibitions tends to approach the hundred mark in quality. Few collections of contemporary painting and sculpture exhibited in the galleries of the Fine Arts Building have maintained so high a degree of general excellence as do the three hundred and fifty-two works of the present Spring Academy, which opened on March 20 to continue until April 25. The exhibition is slightly smaller than that of last winter and is admirably hung, without overcrowding. Cases in the galleries contain the

year's showing—a pleasing array of the American Society of Miniature Painters.

A new step, and one assuredly in the right direction, has been taken by the Academy this spring in opening its galleries free of charge to the public. Always generous in this matter, the Academy has in previous years had one free day in each week and has always admitted students and artists without charge, but this is the first time that the admission fee has been definitely and wholly abolished.

The prizes of the Spring Academy are, it is true, of less importance than those awarded at

(Continued on page 104)

A S S E E N b y H I M

THE middle season is always a perplexity. We make plans for winter and summer, but spring is puzzling; we are so migratory, so unsettled. This year, we must keep to our own country, and consequently town is crowded, particularly are the hotels; and, although the season is over, there is plenty of entertaining in a quiet way, as suits the temperature.

Now that the season has passed, we can review its history. It has been gay, but without spectacular entertainments, and there have been many dinners and small affairs and subscription dances. Perhaps the foreign charities were rather overdone, but that, if a fad, was certainly a commendable one. There could, of course, be no season without its gowns, and I do not think that women spent less than usual on their costumes for this winter. In fact, the woman of fashion has an ideal and she will not easily depart from it. There is little demand for that which is cheap and inferior, and perhaps this is a secret of the complaint of hard times.

OUR CHANGING
STANDARDS IN DECORATIONS

During the winter, with a view of getting things for my country house, I attended some of the great auction sales of furniture. As the London and Paris auction rooms were closed, many collections were sent over here to be sold, and society attended some of these sales, one might say, *en masse*. As a rule, good prices were paid for the choicest bits; there was lively bidding and every one seemed to have money for all that he wanted. Naturally some of the importations were sold at a sacrifice, but then not all that was brought over was of the best or suited to our present taste. We have changed radically in twenty years, and even the short space of two winters has altered our ideas of decoration. Just at present we are individualists and we have a sense of color and form and line, a development which evinces great progress in artistic perception. It seems probable that in time to come we shall rely less and less on the services of the professional decorator,—save as a consulting expert,—and that our houses will grow to look less like hotels and more like habitations in which we do really live and have our being.

THE ENNUI OF PERIOD FURNISHINGS

There is to me nothing more fascinating than furnishing and refurnishing. Now and then we tire of certain things, relegate them to the attic or cellar or storehouse, and make a sweeping change. In fact, there is no reason why we should not collect furniture as we do books, paintings, medals, china, curios, and such things, and every now and then have a clearing sale. In this country, however, we are not yet free from the shackles of periods in decoration, with their conventional monotony. There are a few, to be sure, who have gone in for the latest bizarre futurist ideas, which are a fancy of the moment, and there was the famous white and black craze, which lasted hardly a season. Both of these will doubtless exert a definite influence on decoration, however, were it only in counteracting the long-accepted period traditions.

Personally, I find that I am tired of mahogany. There is so much imitation mahogany, and English eighteenth century furnishings have been carried to the point of creating a reaction. If one has a colonial house, naturally much of this furniture must be used, but there is a fearsome monotony about it. In the older oak and walnut furniture, which is now gaining favor, the lines are so beautiful and so individual that even modern coverings do not destroy the old-time air. But better than adopting the furnishings of any one period, is the newer idea of breaking

The Review of a Season Gay But Not Spectacular, Sober in Its Dances and Running to Extremes Only in War Charities,—With an Excursion to the Field of Decoration



Mlle. Gabrielle Dorziat, who has this season delighted fashionable New York by her musical recitals and her classes in French literature, is appropriately pictured in an etching by Arthur B. Carles

away from the set period styles and working for an effect of individuality, an impression of this and that acquired here or there and cleverly combined without offending the canons of art.

For the country, I believe I was once committed even to wicker, and I really would prefer it to any set array of chairs and tables and book-cases and cabinets, all of one period. Wicker is harmless, although a little overdone, and one can always use it on a porch or in a sun parlor. I do not think that I could live with mission or fumed oak, any more than I could support a cozy corner or an oriental arrangement with stuffy rugs or those prehistoric abominations with papier-mâché armor or New Jersey Japanese pottery. A country house gives even wider scope than a town house for trying out new decorative schemes. The great trouble in many of the smaller country houses is the propensity for lumbering the place up with useless things. I wonder what has become of the cottage furniture, which was popular in the days of my grandfather and which was really excellent for summer homes. One sees it here and there in the south or in New England, and occasionally some firm of manufacturers offers fair reproductions of it, but in general little attention is paid to it, in spite of its simplicity and pleasing lines.

DANCING AND DORZIAT

Great is the change which has come over the dance during this winter. The tango and maxixe are modified. The hesitation is charming, and the fox trot is only a jolly romp, not as violent nor as boisterous as the polka and the galop danced with so much zest by our grandparents. From a pastime, dancing has become a study. Once many denominations forbade it, and some allowed only the quadrille and put a ban on the waltz. Now one may dance in Lent. But more marked evidence of that wave of seriousness

which has come over society this season—doubtless as a result of the war—is to be seen in the enthusiasm roused by the classes held by Mlle. Dorziat, and it can not be entirely accounted for either by the charm of Mlle. Dorziat or by zeal for the cause of France and Frenchmen.

Those who saw Mlle. Dorziat in "The Hawk" realized the serious work which must have gone to the making of so finished an actress. Comparatively few, however, suspected how hard she was working at that very time in behalf of the French Actors' Fund. Practically all of her time, aside from that devoted to her theatrical engagement, was devoted to that cause—the one nearest to her heart. Soon after her arrival in America, Mlle. Dorziat, eager to earn money to aid her unfortunate *confrères* in France, instituted classes in French diction, in elocution, and in the interpretation of French classics. Each class was of an hour's duration and included not more than five pupils, and fashionable New York responded with sympathy and enthusiasm.

The majority of these American pupils, especially the younger women and the débutantes, spoke French without a trace of English accent, and many of the more advanced pupils, among whom was Mrs. Ogden Livingston Mills, the daughter of Mrs. William K. Vanderbilt, studied recitation to musical accompaniment. Those pupils who were studying vocal music went over their French songs with Mlle. Dorziat and received suggestions as to enunciation, facial expression, and gestures, a few of which this mistress of diction considers indispensable aids in expressing individuality and giving life and animation to French poetry. Our American women often find difficulty in learning to use their hands as a means of expression. To do so is not natural to them, because,

for the most part, training in this country has been toward a reserve which tends to make all manners uniform rather than expressive of a distinct individuality. Nothing is more graceful and charming than the manner of the Frenchwoman, and its influence, when unaccompanied by pose or affectation, is a welcome aid to the overcoming of that stiffness which has been handed down from Puritan ancestors and the days of the "back-board."

Mlle. Dorziat regrets that New York has not a Conservatoire similar to that of Paris; for she has found so much talent among our girls and young women that she greatly deplores the lack of means for developing it. On March 25, there was an interesting gathering at the home of the Misses Alexander, daughters of Mr. Charles Alexander. On that occasion several of Mlle. Dorziat's pupils recited poems of Alfred de Musset's and Maurice Donnay's.

FRENCH RECITALS FOR FRENCH CHARITY

Most unique have been the recitals given by Mlle. Dorziat herself every week at the homes of prominent society women,—musical recitals of fine bits of French literature, to the sympathetic accompaniment of Miss Mercedes de Cordoba. One of the first of these recitals took place at Mrs. Whitney Warren's apartment in the Ritz Carlton, and another at a Sunday afternoon reception at the home of Mrs. Burke Roche. Mrs. Stuyvesant Fish and Mrs. Gordon Douglas were among the guests. Mlle. Dorziat promised to give, at a later date, the one-act French farce, "La Paix chez Soi." Other homes at which these recitals were given were those of Mrs. Edward Shearson, Mrs. Harold Barclay, and the Reverend Percy Stickney Grant, D.D., rector of the Church of the Ascension. Fortunately Mlle. Dorziat, on the eve of returning to France, has half promised to return to America next autumn.



Photograph by Campbell Studios

MRS. WILLIAM ASTOR CHANLER

Mrs. Chanler with her two sons, the great-great-grandsons of John Jacob Astor: William Astor, junior, aged ten, and Ashley, aged seven, who has his mother's maiden name. Mrs. Chanler is very active in the interests of the Stage Society, of which she is vice-president. The Stage Society extended the invitation to Mr. Granville Barker to give his interesting productions in New York City

SCRATCHING THE SKIN-DEEP GENTLEMAN

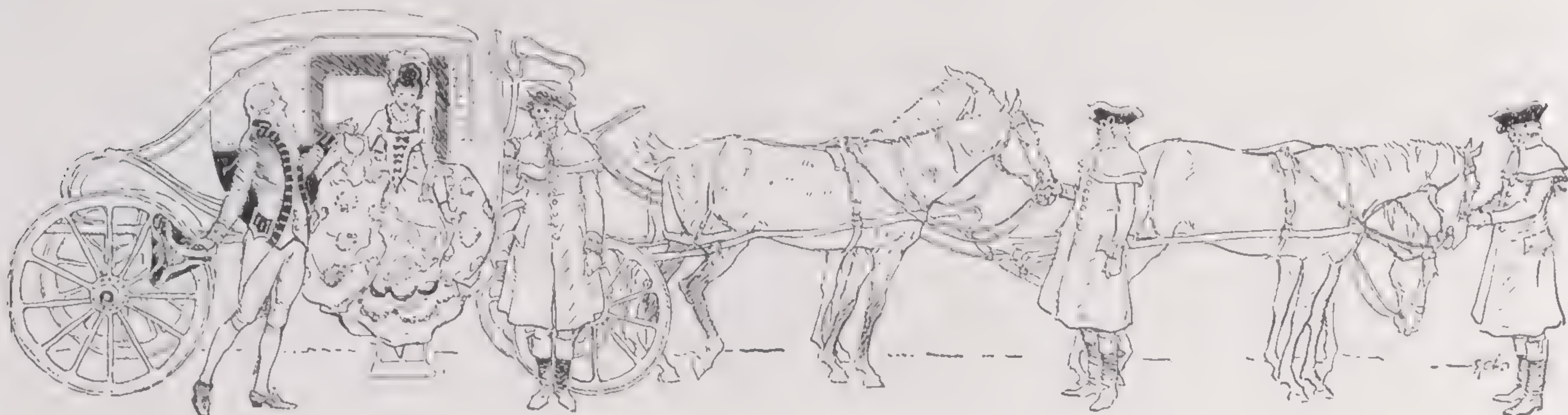
Though One Man May Be Exalted into a Gentleman by That Tocsin of His Soul, the Dinner-bell, and Another Be Bleached into a Gentleman by Old Age, He Who Would Not Revert to Type Is Safer Caught—and Taught His Manners—Young

SCRATCH a Russian and find a Tartar," said Napoleon, launching an aphorism which the defenders of Teutonic culture against Panslavism are now quoting with malice. However thin the veneer of civilization upon the Muscovite of a century ago, it was not much thinner than is the glaze of social polish worn at this moment by many in America who arrogate to themselves "the grand old name of gentleman." The glaze serves well enough for ordinary occasions, but place the purely conventional gentleman in an unfamiliar situation, and he forgets such amenities as he manages to maintain in the ordinary intercourse of the drawing-room or of the dining-table. He whose manners are put on for special occasions, whose gentleness is superficial and not of the heart, forgets his schooling in a crisis. He suddenly becomes harsh and insolent when interrupted in a telephone conversation, when delayed by others as he leaves or enters a place of public resort, or when blocked for an instant by the motor-car ahead. At moments like this the business man of insufficient native courtesy is apt suddenly to betray the business beast that lurks beneath his ordinarily correct exterior. In moments of stress he who has acquired by years of practise and observation the careful speech of well-bred and well-educated associates reverts to the provincial dialect of his youth, just as the primitive barbarian that survives in us all may come to the surface at elemental moments. Modern business conditions at their worst tend to keep alive the savage in civilized man. The marvel is not that he who rasps out "yep," "naw," and the like a thousand times a day at his desk down-town can manage to be superficially polite to his dinner guest at home, but that he ever quite lays aside his office manners.

SOME men unconsciously grade their manners according to the situation in which they find themselves. The office bear emerges to the street at the end of his day's work prepared to bully his way up-town with small regard to the rights of others, and reaches the club, let us say, in a mood to thrust his impedimenta into the coat-room ahead of his more courteous fellow members; he has neglected to leave his office manners behind along with his office coat. He achieves a sort of serenity that makes him not altogether oblivious of the social amenities when he finds himself at length in the smoking-room with a glass of something on the taboret. Under the soothing influence of tobacco and drink he might almost be mistaken for an habitual gentleman but for his truculent attitude toward the waiter, and if no sudden crisis supervene, he leaves the club-house outwardly, at least, a better man than he entered it, prepared to observe all the conventions until he resumes the beast when office hours and office manners begin next day.

MANY a man who is crude and potentially brutal at fifty, twelve or fifteen years later seems to have thrown off the crudities and brutalities of the earlier time. Old age apparently can bleach such a man into a gentleman, so compelling is the power of white hair. The transformation, however, is apt to be merely superficial, for the man who carries his native crudity into middle life seldom gets rid of it at sixty-five, or, indeed, at eighty-five. What is apt to betray such a man is not an ill-coupled noun and verb or a misplaced accent, or even the neglect of conventional etiquette, but his tone and attitude toward subordinates and servants. Trollope makes a servant declare poor Parson Crawley a gentleman, and adds that servants are apt to be pretty good judges of the matter. They are, of course; for the gentleman of nicest breeding is careful to treat servants with delicate consideration, and hundreds of men who manage to live up to the law of courtesy in contact with their equals habitually violate it with the very persons whose position gives them no power of self-defense. The man who makes no mistake in his treatment of the butler, the footman, the chauffeur, the chambermaid, is unlikely to offend in his attitude toward host and hostess and fellow guests.

WOMEN have a native gift for the social amenities, and this enables many who have not enjoyed what their dear friends privately describe as "early advantages" to achieve polish of speech, grace of manner, and especially an assurance of pose often denied to men of the best intentions and considerable social experience. It is the fate even of many clever men to be blind to some things that all but the dullest and crudest women see as by a sort of instinct. "What every woman knows" is withheld from many men. A woman blind as to such matters is one of the most distressing objects in nature. She disappoints expectation and disturbs the social equilibrium far more than a tactless man. It is whispered that an able American diplomat accredited to a first-rate European power was forced to leave his place because his entirely amiable wife was socially "impossible," and the tales told to illustrate her "impossibility" are fairly blood-curdling. Official society at Washington bears convincing testimony to the superior social gifts of American women as compared with American men. At the end of a husband's first term in Congress many a middle-aged woman who has known no society except that of her native western or southern village has acquired the air, pose, and carriage of one long-accustomed to the ways of great capitals, while her husband remains slouchy in dress, awkward in pose, and crude in speech and manners. The savoir-faire of the American woman rests on her native instinct for the refinements and amenities of social intercourse; a man must be to the manner bred.



MEDIEVALISM IN THE GARDEN

From the Illuminations of Old Manuscripts and the Illuminating Records of Old Chroniclers May the Garden Maker of To-day Learn Rare Secrets of Beauty and Symbolism

By ALICE MARTINEAU, F.R.H.S.

IN this day of gardening enthusiasm every garden period of the past may be studied with profit. The singular perfection which the early gardeners attained is instanced in the "Kalendar," published in 1760, by one Philip Miller, "gardener to the Worshipful Company of Apothecaries at their Botanick Garden, Chelsea." In Miller's lists of the fruits ready for the table month by month, may be found pears the year round, strawberries forced in April, "apricocks," cherries, plums, and peaches in May, pineapples, thirteen sorts of figs (the description of which makes one's mouth water), grapes, and melons, and there are also lists of all sorts of early vegetables or *primeurs*, "sallets," mint, and many another delicacy of the epicure. Even in January, Miller has asparagus coming on in hotbeds, "for otherwise there will be want in the kitchen." Yet our forefathers had the most primitive appliances,—no glass houses, only forcing-pits and frames, and their "orangeries" were heated only by some sort of flue.

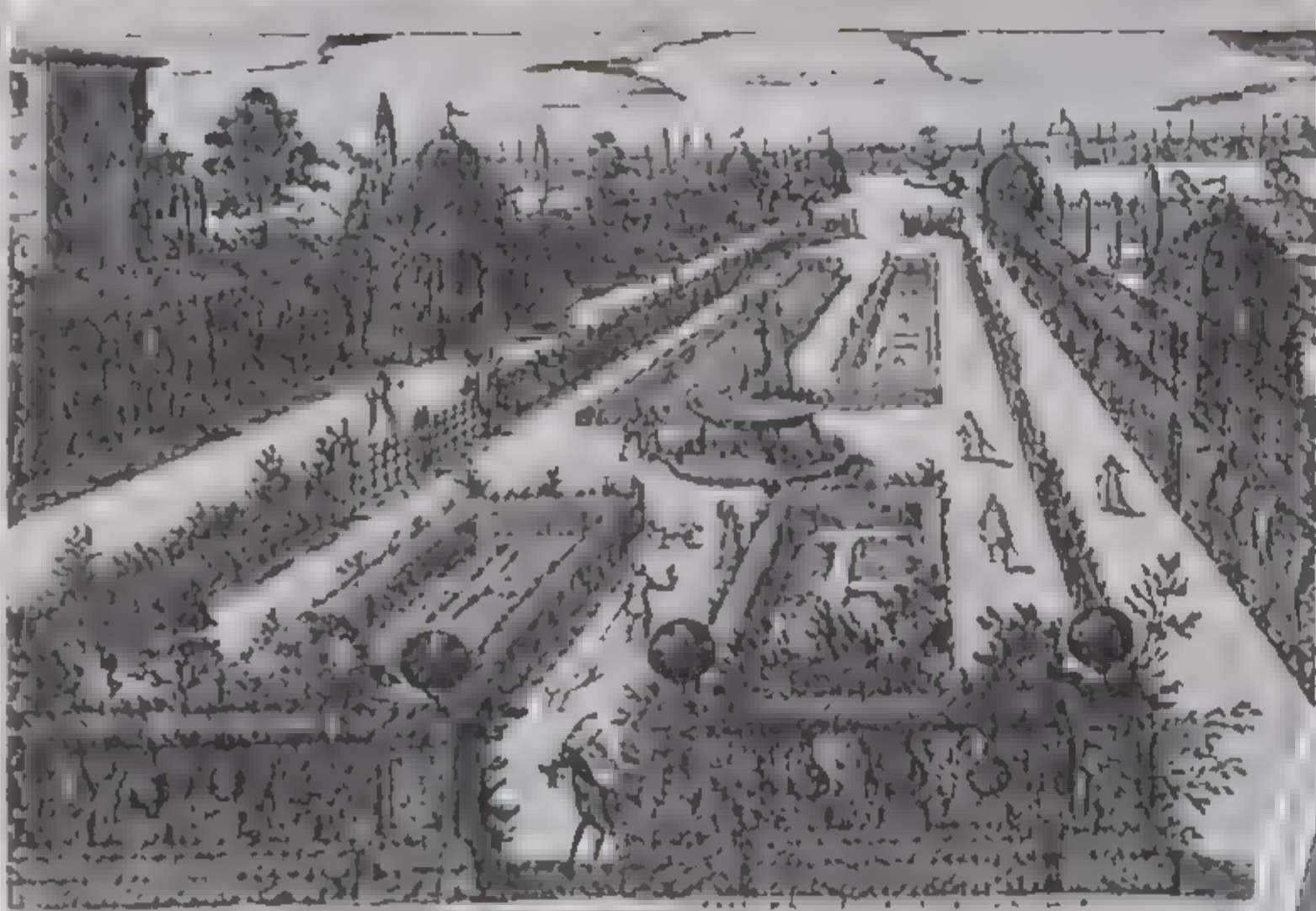
PICTURED GARDENS OF LONG AGO

To go back further still, we find from the pictures in missals and illuminated manuscripts that flower gardens must have been very beautiful even in the middle ages. In many cases the flowers are but suggested in these pictures, and the same simplicity which simplified Shakespeare's scenery to a placard reading, "This is a tree," makes a single flower



Photograph by H. N. King

The "Gray Garden" at Friar Park, Henley, follows a design made in the days of Louis XI, and is thus named from the gray-foliaged plants which fill the beds



An old print shows the medieval "Mary" garden, with the "well of living water," and other symbols from the stories of the Virgin

in a bed mean "A bed of lilies." It is true that a horrid craze for colored gravel at some later time threatened to oust the flowers from the parterre in large gardens, but this must have been limited to a few gardens, for such immensely long lists of flowers, such as Gesner's "Horti Germaniae," published in 1561, show that garden science must have been practised from very early days. In these lists were many of the herbaceous plants known to us, as well as such flowering plants as heliotrope, verberna, and other familiar garden annuals. Of roses there were only such varieties as Madame Plantier, the *rose à cent familles*, and other well-known species. A picture of flowers, painted by Van Verandael in 1662, and now in the Metropolitan Museum of Art in New York City shows flowers as fine as any which we grow now,—large carnations, the iris, anemones, the ranunculus, tulips, roses, and even a blue single hyacinth, which is not generally supposed to have been known in the middle ages, though it was known to the Romans.

ENCLOSURES AND SYMBOLISM

The one arresting feature of these *moyen âge* gardens, as may be seen in pictures of the period (shown on this page), is the "enclosure." Possibly this was originally a protection against cold winds, or against domestic animals, but at any rate it was an essential part of every *moyen âge* garden and was made in various materials,—brick, stone, wattle (woven willows), or trelliswork. When a wall of brick or stone surrounded the garden, flowers were sometimes grown on top of it; in other cases, the walls were covered with turf, and sometimes thyme was planted on the walls for fragrance. The treillage used about 1601 was very elaborate (as the illustration in the middle of the page shows), and it was succeeded in the following years by the clipped trees and hedges of the Dutch period.

Many of the earlier gardens were symbolic, as was the "Mary" garden, reproduced from an old print and shown at the upper right on this page. This garden is laid out in square beds, turf, and narrow white paths. In one bed are roses which are dedicated to the Virgin Mary, "the mystic rose of the garden of God." In another bed, a clump of lilies in the middle of briar roses illustrates the words "as the lily among thorns." The fountain in the center is an allegory of the inexhaustible fount of charity, and there is a well-head representing the "well of living waters."

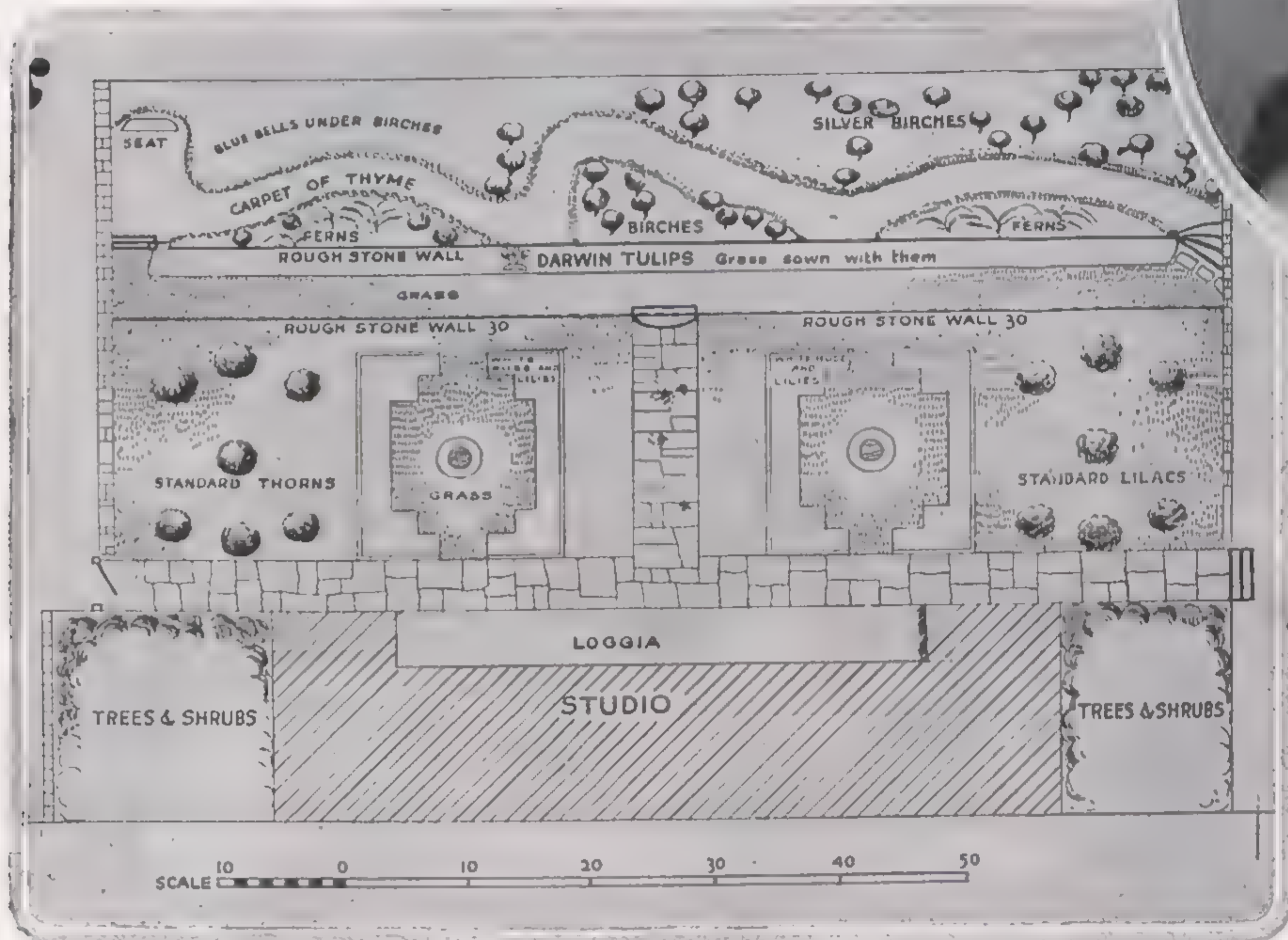
(Continued on page 88)

Copyright by Malcolm Arbuthnot

Mrs. Philip Martineau, sister of Lady Mailland, is an accomplished landscape gardener, whose work is well-known in France and America, as well as in England

At the left, above, is shown the elaborately trellised garden with imposing gateways which was in favor at the end of the sixteenth century

The symbolism of the medieval "Mary" garden was well adapted to American landscape by Mrs. Martineau for Mrs. Longyear of Brookline



THE WAY OF THE LOVER IN SPAIN

ADORED SEÑORITA:

Without daring to present my excuses for the trouble which I am involuntarily causing you, I have the boldness to direct myself to you to express, as well as my poor understanding will permit, the sincere and profound passion which has burned in my heart from the moment that your beautiful eyes met mine, mine so happy to behold the lovely face and exquisite figure which you possess.

As you can see with your clear understanding, the object of this letter is to petition for your precious love and to place at your feet the heart of your faithful slave who does not doubt that he will obtain an answer, for amiability and beauty are inseparable companions. If by your favor this answer should contain a promise of the fulfillment of my desires, there is no doubt that the happiest of mortals will be he who adores you.

AURELIO ROALES.

Though an Anglo-Saxon might not guess the fact, this is the first letter from Aurelio Roales to his fair lady, written after he had seen the Señorita once or possibly twice behind the *reja*.

OPPOSITION IS THE SOUL OF LOVE

The Spanish word "*reja*" means literally bars or grating, and it is used especially to indicate the grating which is invariably found in front of every first-floor window in Spain. This window may be of any size,—large enough for a family to stand in or so small as to be a mere slit in the wall through which a pretty face is just glimpsed,—but every window has its *reja*, and behind the *reja* is the lady and in front of the *reja* stands the cavalier; and thus is courting done in Spain.

Until the actual engagement with its arrangements between parents takes place, the young man does not enter the house of his sweetheart nor does he walk with her; he may but catch a glimpse of her as, clad in manta and mantilla, she goes to mass with her mother or sister. All the preliminaries from the first look to the final question take place at the *reja*. Every night at an appointed time the enamored youth appears and for many

Though Love May Laugh at Locksmiths in Other Lands, the *Reja* Brooks No Such Scorn; and Before It, Must the Spanish Lover Sue and Await the Will of His Señorita—and Her Family



Illustration by E. Horter

Since love is long in Spain and the wooing may take one or two or even three years, it is easy to see why the Spanish tongue has become a language so rich in every variety of love word

hours whispers sweet nothings to his lady. As these lovers' conversations may begin at nine o'clock at night, and as one or two o'clock in the morning often finds these softly whispering figures still at the *reja*, and as it often takes a long time to win the lady, sometimes two or three years, it is easy to see how the Spanish tongue has become a language so rich in every variety of love word. The *reja* is the theme of many popular songs such as the following, in which the lover speaks:

*"An evil angel urges me
To look not on your face again;
Be tranquil, love, 'tis counsel vain
Though bars may sever you and me.*

*"T'was by the throw of Fortune's hand
Our love was born one silver night,
When half in shadow, half in light,
Behind the bars I saw you stand.*

*"Oh agony of love's desire!
Thou, reja, my consoler be
As my love's voice soft answers me*

*'Neath the vibrant sky of this land of fire.
Ay, my Sweetheart, cease thy fears;
Soon forever disappears—
Ay, the reja."*

Then the beloved behind the *reja* answers:

*"Through my reja's bars there fly
Thoughts to you in sweetest fashion,
For I love you with a passion
By which maddest lovers die.*

*"Though the reja keeps me from you,
Sweetheart, in the moonlight's gleaming,
All the longing of my dreaming,
All my wishes turn to you.*

*"Soon shall vanish, each and all,
Bolts and bars, restraining wall;
Soon forever there shall fall—
Ay, the reja."*

Happy are those whose *rejas* are on the first floor, for there are many in the apartment life of Madrid and other large



"Reja," which literally means bars or grating, is the name used for the grille which guards all first-floor windows in Spain. Behind the reja sits the lady, in front stands the cavalier; and thus is courting done in Spain

cities who must exchange the intimate grating for the picturesque but distant balcony. This does not deter the lovers, however; a whisper against the wall will carry to the second story, and many a romantic figure have I seen leaning against the wall looking up to the maiden bending low over the balcony above. And for the higher flights they use a telephone—the kind we all had in our childhood, made of two cylinders and a string. It must be confessed that it is very amusing to see the swain, from eighteen to forty-five years of age—for years do not count in this affair—murmuring sweet nothings about the hair and eyes seen so telescopically above him and then clapping the instrument to his ear to catch his beloved's reply.

What would happen to these lovers, were the American small boy in evidence! Yet the gamin of Spain, keen in trouble-making in other respects, regards the *reja* as too ordinary a thing to bother about and leaves the lovers in peace. Nor are they easily disturbed. Near my hotel in Madrid, in a narrow street which in addition to its narrowness had a street-car running through it, I used to see an interesting couple, the man about forty-five and the girl, as well as could be seen five floors above, about sixteen. They had the primitive telephone, but to see her at all he was obliged to stand between the car tracks. It was a crowded thoroughfare, and he was jostled by donkeys, forced to move by the passing car, elbowed by the passers-by, and annoyed by the stray dogs; but nothing could equal his calm. With an expression of the utmost devotion he would gaze upward and then speak pleadingly into the transmitter, side-stepping the while to avoid a donkey cart. I have seen him standing there in the burning sun and in the drenching rain, by day and by night, with unflagging zeal. My good wishes go with him.

A DESPERATE CASE?

The first time that I saw lovers at the *reja* was in Toledo, the superb medieval fortress city. As I climbed up one of the tiny steep streets in the purple darkness of the evening, I suddenly saw, silhouetted against the light of a street-lamp, the figure of a man. One hand was

(Continued on page 88)



Spanish love is not so frail a thing as to demand a stage-setting of moonlight and seclusion. On the contrary, the Spanish lover pleads his cause with equal passion beneath the glowing sun of midday in frequented Madrid streets

THE ROULETTE WHEEL TAKES A NEW TURN



The Hotel Carlton on the shore boulevard at Cannes, is one of the most patronized places on the Riviera, for golf is the only sport which has survived the war, so the Cannes links are almost as popular this season as ever

SOMETHING of weird strangeness hovers over the Riviera now. Not that there is lethargy, far from it; there is busyness and bustle, yet one senses a groping unreality in everything. Even the private yachts, which ordinarily ply in and out so gaily all along the shores of the Mediterranean, have gone pretty much the way of the rest of the world.

Pleasure craft of every description have taken on cannon with battalions of armed marines, and are doing patrol duty in unpleasant places where nasty submarines lurk under the surface of the water. There are now over forty-five steam yachts—the pick of the British fleet of yachts—doing patrol service around the coast, and over one thousand yachtsmen, members of recognized British yacht clubs, have joined the volunteers on land and sea. The “Erin” with its owner, Sir Thomas Lipton, on board, glided into the port of Monaco one day flying the Red Cross flag, and fully equipped with a corps of nurses and doctors. It was bound for Servia. Sir Thomas was indisposed on account of typhus vaccinations, but a few days’ rest on the Riviera entirely restored him. With Captain Bennett as commander, the “Erin” with a tender carrying two hundred and fifty tons of provisions and medical supplies, departed on its errand of mercy.

GOING THE WAY OF THE WORLD

Mr. Paris Singer’s yacht “Pioneer” is doing naval duty; Mr. Arnold Bennett’s motor yacht “Velsa” is doing patrol duty on the east coast; M. Gaston Menier’s yacht “Bacchante,” which at this season usually makes a trip to the Mediterranean and up the Nile, has been lent to the British Admiralty; and the “Jeanette” and the “Jason,” as well as the “Sapphire,” belonging to the Duke of Bedford, have also been lent for British naval operations. “The Paulina” has been presented to the Red Cross service and is in charge of Mr. Grahame-White, who is now a lieutenant-commander in the Royal Naval Reserve. Mr. Gordon Selfridge has had his yacht, the “Armond,” refitted, armed with quick-firing guns, and equipped with wireless.

The motor-boat races, the pigeon-shooting, and the aeroplane contests, which, as well as the fleets of yachts, have become a feature of the Riviera during recent years, are also conspicuous by their absence. Golf is the only sport which has survived, and the links at Cannes, at Nice, and at Monte Carlo are all well-patronized.

TABOOING GERMAN MUSIC

All music concerts and operas, of which a limited number have been organized, are of a patriotic nature, and the proceeds from them go to the coffers of the Red Cross or for the benefit of the wounded, generally. At the classical concerts directed by M. Jéhin, no German compositions are played; in fact, this is the rule everywhere in France. Monte Carlo has been patronizing a series of Tuesday evening operatic concerts, given with soloists and full chorus, but without scenery. “Faust,” “Carmen,” “Manon,” and “William Tell” have thus been given, and were enthusiastically received by overflowing houses. They have been under the direction of M. Georges Lauweryns, the director of the Royal Opera House of Brussels. M. Lauweryns, whose villa at Ostend was destroyed by the Germans, and who later found himself stranded with the Belgian refugees in London, found help and an enthusiastic welcome in the administration and the people of Monaco.

A short season of patriotic operas brighten the last days of Lent at Monte Carlo. “La Vivandière,” and “L’Ancêtre” of Saint-Saëns are of the repertoire. Caruso is to pour forth his wonderful tenor notes for Monte Carlo before the close of the season at least, so we hope.

M. Louis Ganne, whose matinée orchestra has been such a feature of Monte Carlo during many seasons, will not, after all, go to San Francisco as was reported.



Paul Ganne is at the front, so his father refuses to direct a German-American orchestra

The little musician gets very much excited when he talks of this “near-trip” to the Pacific coast, and that he does not go is a matter of sentiment. He has a young son—only nineteen years of age—at the front fighting for France, and so the father refused to direct an orchestra in which there were German musicians, even naturalized German-Americans; on this rock the arrangements foundered. “How could I,” he says, “be away across the ocean making music with Germans when perhaps my only son

Not Content with Ordering the Destinies of Soldiers of Fortune, Monte Carlo Takes Charge of Soldiers of France, and Plays Every Game It Knows for Charity

was being killed by German bullets! *Non, mon Dieu, non!*” It is words like these and incidents like these which go to make the Riviera season different, but somehow good. For once even society is not bored. There is a definite object in every amusement—bridge, concerts, dinners, teas, and even sports. Everything has a background. Guests are at liberty to amuse themselves as much as they like, and with their favorite pastime, provided always the amusement brings in money for the soldiers. But no one dreams of selfishly enjoying anything, not even her own home or her own automobile. The men of the Riviera are behaving rather well, too, considering the immense demands made upon them; their motors are requisitioned by their fair friends without so much as, “by your leave.” A story is being told that Mr. Anthony Drexel, who made a flying visit to the Riviera recently, had to walk from Nice to Ciro’s in Monte Carlo, where he had a breakfast engagement with a friend, because one of the weaker sex met him on the way and turned him out of his car in order to keep her promise to take a party of convalescent soldiers for a drive.

WHAT SHE DOES NOT WEAR

All things considered, one might suppose that no thought whatsoever is being bestowed upon the subject of dress. But to imagine such a calamity one must be blind to the real nature of woman, for exactly the reverse is the case. Never has more scrupulous care been bestowed upon correct dress by the smart set than now, and to-day the observer can determine to a nicety the social status of a woman, not so much by what she wears as by what she does not wear.

Black or white, of course, or black and white, is most acceptable. Gray for

The “Château de la Napoule,” the winter home of the Princess of Pless and one of the most romantically situated villas on the Riviera, is now in the hands of the English



tailored costumes is permitted, however. The Grand Duchess Anastasia wears often at the Sporting Club a gray tailored suit with a coat and skirt cut on the severest of lines. The Grand Duchess, by the way, has a decoration all her own; no one seems to know what it is. It consists of what looks like rosettes of party-colored ribbons; it might perhaps be a medley of the colors of the Allies. These little rosettes are attached one to another and the Grand Duchess wears them strung like a taut watch-chain from the buttonhole over her chest straight across to her arm. She is seldom seen without several strings of her priceless, evenly matched pearls wound tightly about her neck.

ROYALTIES OF MANY NATIONS

Pearls are permitted, by the way, pearls, but not diamonds, or any colored stones, if one wishes to be considered correct. Apropos of this, one of the most smartly dressed women at the Sporting Club this season is the Baroness de Vaughan, the morganatic wife of the late King Léopold II of Belgium. She is very rich and can afford to gown herself beautifully, and she has developed, also, into a stunningly beautiful woman. She is tall, with dark skin and black eyes, eyes which she knows very well how to use effectively by drooping her head and turning them aslant. Her gowns, and she seems never to repeat them, are of deepest black, for she is in mourning for the recent death of one of her sons, the Duke de Tervuern. The little fellow died of some infantile malady. The Baroness has her kerchiefs embroidered with the royal coat-of-arms and a border done in black. She permits herself a superb set of black and white pearls, and the third finger of each of her hands is ornamented with twin pearls, a black and a white one. Pear-shaped pearls, one black the other white, hang from the pendant at her rounded throat, and the little black morocco purse which she carries in her gloveless hand is ornamented with the royal crown. Belgians, of whom there are many on the Riviera this season, speak of the Baroness as Caroline, that being her given name.



Photograph by Naveau

The start to play around the links at La Turbie on a sunny morning, with the club-house a picturesque white background for parasols and glinting golf sticks



Photograph by Earle Harrison

The front of the Casino at Monte Carlo, the center from which the click, click of louis d'or echoes in every little town that fringes the circumference of the Riviera

Mrs. H. Ruthven Pratt, with her sister, Mrs. Granville Alexander, is often seen walking on the terrace at Monte Carlo in the morning. The Pratts and the Alexanders are stopping at the Hôtel de Paris. Mrs. Alexander arrived at Monte Carlo with her trunks filled, not with gorgeous raiment and fine linen, but with woollens and useful things for the soldiers. The two sisters spend their mornings visiting the various places where their assistance is most needed. They were lunching recently at Ciro's, where I saw also Mr. and Mrs. James Hazen Hyde with Mr. and Mrs. Leishman. Mrs. Hyde, who was the Countess Gontaut-Biron before her marriage to Mr. Hyde, is looking exceedingly

pretty this winter, and younger and fresher in her blond beauty than for some seasons past. She was wearing a stunning toque of black coarse-braided straw the other day; it was of the shape, so much in vogue just now, of the Belgian fatigue cap, a sort of melon shape, and was ornamented with a single bow of black ribbon, corded in effect. Aigrets are entirely eschewed by smart women this season, as being inappropriate and ostentatious.

Prince Jaime of the house of Bourbon, who has just come from Viareggio, has been stopping at Monte Carlo for a while. He made a lucky win at the Casino. The Casino is crowded, and looks quite like old times,

except that there are no Germans to be seen. I saw Prince and Princess Du-leep Singh taking tea at the Hôtel de Paris a few days ago. The Princess was dressed in a charming all-black tailored costume. Don Luis of Spain, son of the Infanta Eulalie, spent a few days at Nice not long ago.

Prince George of Serbia, who has arrived with Colonel D. Damianovitch and his orderly, is attracting a great deal of attention in spite of his incognito. He is a young man of about thirty with a face, pale and emaciated, which shows plainly indeed the effects of his recent illness and trouble.

He dresses very simply, in a brown business suit, and seems very nervous and unable to remain long in one place. With his hands deep in his trousers pockets he wanders from roulette to baccarat, and on to the trente-et-quarante tables at the Sporting Club, but he does not play, and appears to be dreaming, perhaps of some of the horrors through which he has so recently passed. The Prince was wounded on the sixth of September at the eleventh assault which his troops delivered against the Austrians at Drina; the Prince, who was leading a cavalry charge, received a bullet which touched the spinal column. He assisted also at the bombardment of Belgrade, where he was stunned by the explosion of a bomb.

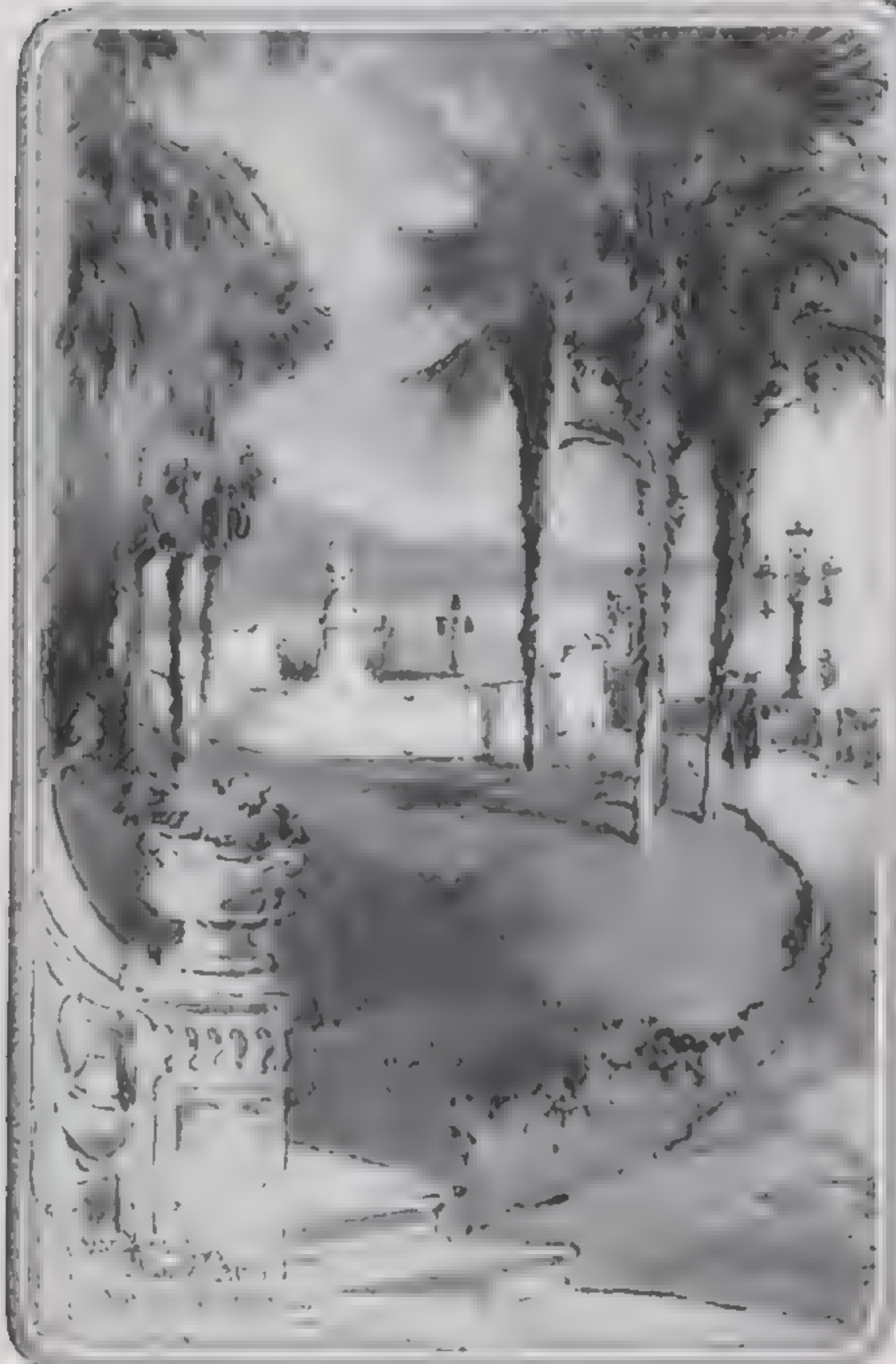
He is now convalescing at Monte Carlo, where he is stopping up on the Rock of Monaco. He hopes, if the affairs of his country do not require his services again immediately, to go up to Flanders and visit the western frontier of the war among the Allies.

Prince George is the eldest son of King Peter of Serbia, but at the age of twenty-two he renounced his right to the throne in favor of his younger brother, Prince Alexander. He is Commander-in-chief of the eighteenth Regiment of Infantry.

PRINCE ALEXIS OF SERBIA

Prince Alexis Kara-Georgevitch stopped over a few days at Nice recently to see his mother, Princess Kara-Georgevitch, the cousin of the King of Serbia. Prince Alexis with his wife, who

(Continued on page 78)



Plunged into a situation alien to any it ever knew before, Monte Carlo does not forget good breeding, and the gardens are groomed as though the season were on pleasure bent



Characteristic of the villas of Cap Martin is this one which begins most picturesquely with an Italian pergola overrun with vines and shows a gleaming façade through foliage

The HANGING GARDENS of BANBURY CROSS



THERE is not much certainty as to what made Mary quite contrary, nor just what she was contrary about, but one may assume that if she continually watered and weeded and pruned cockleshells, day after day, with no bot-

anic results, she had sufficient grounds for contrariety. Then, too, there is a monotony about silverbells and cockleshells and pretty maids all of a row, that might become irksome to a person with Mary's inventive turn of mind. She grew bored with the traditional garden ideas that had been mercilessly instilled into her; the sameness of life was intolerable. She craved variety, finally rebelled—and invented window boxes.

FROM SUCH SMALL BEGINNINGS

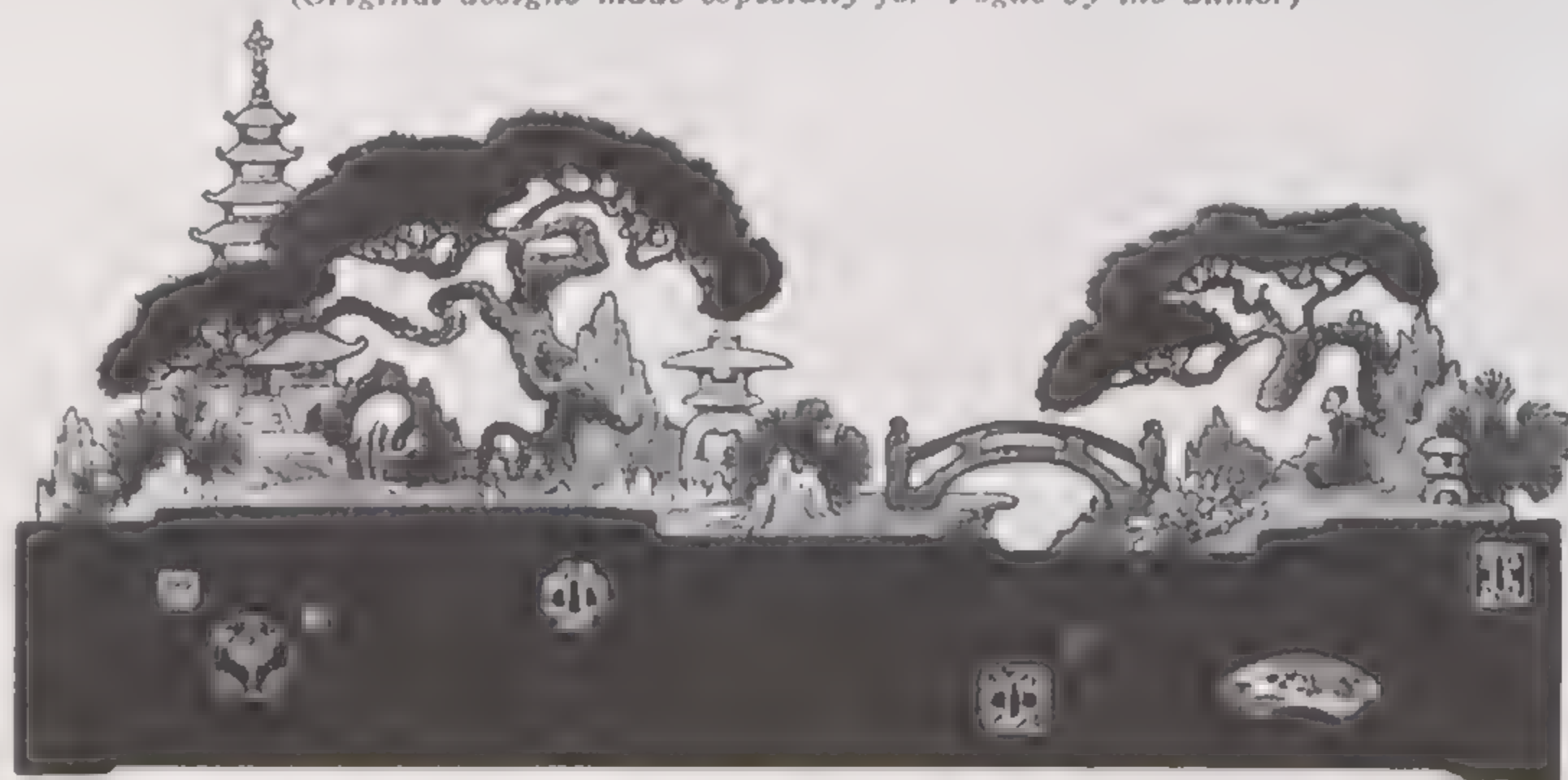
The window box idea was a pleasant one, and really a big one, as it afterward turned out, for it had possibilities that Mary herself did not realize at the time. From her point of view, it was agreeable to be able to tend one's garden without having to go into it. She had never liked wet grass and muddy paths, snails and fishworms; and in her window boxes the scarcity of intrusive weeds was noticeable from the first. She had also arrived at the age where she suspected that one might appear to advantage framed in a flower-hedged casement, garden-hatted, garden-gloved, and garden-aproned, smiling in the warm sunlight like a new-blown flower herself. It is doubtful, however, that the young revolutionary, with characteristic youthful selfishness, even remotely considered that her window boxes would so greatly enhance the house that the whole village would be seized of a vogue for window boxes. Of course we know now that it happened that soon every window near Banbury Cross had "burst into botany." Not that others were copied from Mary's! Banbury Crossers were nothing if not resourceful and original; as the low slangers and bourgeoisie of that age might have termed it, no one wished even to be suspected of "stealing Mary's stuff."

Right across the road lived Elsie Marley, whose despicable habit of lying abed till eight or nine in the morning brought her to her window at the very moment when Mary was inspecting her new-fashioned garden; it was a rare sight! Mary lived in a brown and white, half-timbered, wholly English house, with green roof, shutters, and doors. Her new window boxes were also half-timbered; the timbers were green, however, instead of brown. The boxes were filled with field daisies fronted with scarlet geraniums; this added just the right color to an otherwise rather somber house. Over one of these floral outbursts presided Mary

Banbury Crossers Have Set a Style in Window Boxes, and Those of Us Who Erstwhile Thought of a Window Box as Five Boards Painted Green Now Go In for Colorful Tiles and Pottery

By JUNIUS S. CRAVENS

(Original designs made especially for Vogue by the author)



Little Tommy Titmouse set in his little house an ingenious example; he filled his shaded windows where real flowers grew rather unwillingly, with Japanese gardens in which bits of colored porcelain bloomed perennially

with a long-spouted scarlet watering-pot, decorated with cartoons of the Misses Muffet, Jill, Bo-peep, and other local celebrities.

Elsie Marley, who was grown so fine she wouldn't get up till eight or nine, took one comprehensive look and got the florist on the telephone without stopping even to powder her nose. A few mornings

with a neatly cropped tree at each end, completed the suggestion that each of the little garden walls surely surrounded a tiny formal garden, if one could but see inside. Knowing Elsie as you do, it is needless to add that her herbaceous propensities led to the selection of plants requiring little or none of her personal attention—at least none before nine o'clock.



Elsie Marley lived across the road from Mary, Mary quite contrary, in a house of rough untinted plaster, so she ordered plaster window boxes to match her house; there was a little green gate in each box to let in the imagination of the passer-by

later Mary gazed at Elsie's house in wonderment. Each window contained a box of rough, untinted plaster, which matched the house. One of them is shown in the middle of this page. In the middle of the front of each box was a miniature garden-gate of bright green, against a yellow background which hinted at sunlit paths beyond. Formally trimmed box hedging,

The paramount question in Banbury Cross became, now, "keeping up with Mary," and indeed from this point on it is impossible to relate events exactly in their order, things began to happen so rapidly; but there is no doubt but that Daffy-down-dilly was the third window-boxer, for that was the very same day she came up to town. Daffy had a fine appreciation of color.

She knew that her green gown set off her yellow petticoat and hat to perfection; this color arrangement was her inspiration. She immediately ordered one of the plain wooden boxes shown at the lower left. She had it painted daffodil yellow and filled, as you see, with daffodils fronted with yellow tulips. The green leaves of the tulips coming between the box and the flowers relieved and completed the color arrangement; the window boxes were charming for their very simplicity. Had Daffy-down-dilly thought of it, the same idea might have been carried out to advantage by having the boxes made of yellow tiles.

REMEMBER DEAR OLD PUMPKIN EATER?

It is hardly nice to suspect History of being unjust, even in her more frivolous, gossipy moments, or that, above all, she ever omits interesting details; but the best of us sometimes err, which is just what History did in her account of that Peter Pumpkin Eater affair. I merely mention it in passing, for two reasons. First, to say that dear old Peter shut Mrs. Eater up in a "pumpkin shell" sounds fearfully cruel—like cutting down her allowance or making her spend the summer in town, or something like that. But really, the "pumpkin shell" remark was a form of sarcasm, popular in those days. The Eater mansion was perfectly good "classic" Italian, which suggests the second reason for digging up this old story. Peter was really good-hearted and wished to give Mrs. Eater all the pleasure he could, so when the window box craze came, he ordered the best. His artistic temperament led him to plan something "different," something that would be in perfect harmony with his house. He conceived the arrangement shown at the lower right, an urn in the middle with short boxes flanking it. The pottery in each window differed slightly from that in the others, either in shape or arrangement; sometimes there was a short box in the middle with an urn at each end of it. But they were all of one general size, and the coloring was the same in all; the ground color was yellow orange, against which were silhouetted Greek figures in black and white. The boxes and urns were really reproductions of ancient Greek or Etruscan ware. All of them were filled with dwarf Otaheite oranges, the leaves, flowers, and fruit of which were in perfect harmony with the pottery and the house. The effect was so unusual and interesting that Banbury Cross talks about it to this day.

Out on Pippin Hill was a house of the Spanish mission type, for which the same idea evolved by Peter was carried out (Continued on page 80)



One day Daffy-down-dilly came to town and when she saw all the pretty window boxes she said, "I've an idea; I'll paint boxes daffodil yellow like my petticoat, and fill them with tulips and daffodils with green leaves like my gown"—and witness her success!



Peter, Peter, Pumpkin Eater lived in the old Eater mansion which was classic Italian in architecture; so what did this historically resourceful fellow do but buy boxes and urns of Etruscan pottery with one-time Italian princes and curvetting steeds for decorations

PAINTED GAIETY IN FURNITURE

Enlivening the Gloomy Corners of Prim Rooms, Making Audacious Spots of Brightness among Dark Furnishings, or Running a Riot of Joyous Color,—This Is the Rôle of This "Puck" of Decoration

One of Miss Avery's mirrors made by the long-lost Chinese method of painting on glass is in red lacquer and gold, with an oriental design in red, yellow, blue and black on each end

IT were reckless, indeed, to advise that the enlivening effect of a piece of painted furniture be tried in any room that seems depressing, for disappointment would assuredly often be the result of such wholesale application of a principle good in itself. It must in every case be the right piece of painted furniture in the right place, or it is as mistaken as a gilt chair in a cottage kitchen. Many people have an idea that any odd lot of chairs, bureaus, beds, and tables may be painted in one color and will afford the desired effect of gaiety and harmony. This mistaken impression arises, perhaps, from the quantities of ill-designed furniture which have been put on the market by ill-advised manufacturers. People of discrimination appreciate the decorative value of good painted furniture, but they do not fill their rooms with it; it is too vital.

THE SECRETS OF SUCCESS

The painted furniture which is worth while belongs to three classes—the extremely simple cottage furniture, the furniture which is reproduced or adapted from old pieces, and the strictly modern furniture of fine design, such as that made by Hoffmann of Vienna or Iribe of Paris. There is much extremely modern furniture of real merit, especially the modern French and Viennese productions, but this new furniture is, as a rule, so different from the furnishings of previous times that it is necessary to change lighting fixtures, woodwork, and nearly everything else before it can be admitted into a house.

The traditions of painted furniture are as definite as the traditions of any other furniture of admitted excellence. There are certain moldings, carvings, and details which must be respected as religiously as one respects the flutings of a Louis Seize chair leg or the graceful curve of a Louis Quinze chair; but the modern designer who combines intelligence and love of color with a knowledge of these traditions may take great liberties with painted furniture. The Tyrolean peasant furniture shown at the top of page 51 was carefully worked out from an old armoire. At first glance, there may seem little relation between a heavy corner cupboard and the graceful slender-legged chairs, table, and dresser; yet the corner moldings of the cupboard gave the decorator definite lines for the legs and determined the whole decorative plan of this furniture.

If painted furniture is well made and properly painted, it is not inexpensive, nor can odds and ends of furniture be painted into charm. It is quite true that furniture of the early American type, such as Windsor and ladder-back chairs and perfectly plain chests of drawers, may be painted in certain flat colors with pleasant results. Such furniture, when combined

with good chintzes, rag rugs, painted woodwork, and distemper walls, is in place in a cottage or in simple bedrooms. But it is wholly useless to paint odd pieces of golden oak or clumsy walnut furniture and expect a happy result. The hideous design of the old furniture is all the more evident for the covering of fresh bright color.

There are many rooms, however, which are fundamentally good, but are spoiled by too much bare wood—too much polished oak, or walnut, or mahogany. An oak-paneled room might refuse to admit a piece of gaily painted peasant furniture, but a chest of red or black lacquer done in the Chinese manner would be as welcome there as a cheerful visitor to a bored family. There are often chances for placing a pair of painted mirrors, or a group of gay unprecedented chairs with equally gay and unprecedented cushions in over-formal rooms.

A painted mirror may bring into a room almost as much of life and color as a painted picture. Two pleasing versions

of the painted mirror are shown on this page. That at the top of the page, designed by Claire Avery, is in red lacquer, lined with gilt and painted in Chinese red, yellow, and black. The size is 17 by 42 inches and the price, \$60. The mirror in the middle below was also painted by Miss Avery and has a red and black frame and a design in red, blue, yellow, and green. Miss Avery's work is that of an artist. She originates her own designs both for panels and for frames and all her work is executed by hand. Thus mirrors may be designed to fit any scheme of decoration. This mirror is 14½ by 33 inches and may be purchased for \$60.

PAINTING ON GLASS, CHINESE STYLE

Miss Avery had admired the old painted tops for mirrors and the old clock faces for years before she realized that she could reproduce the work upon them. These old pieces are quaint and have a special value because they are old, and more or less difficult to come by, but they

are essentially commercial, made by the hundred for the trade.

One day, in using a piece of glass as a palette for mixing colors, Miss Avery chanced to turn it over and to note the strange brilliancy and enameled quality of the color,—a delicacy, intensity, and depth such as is never seen except in Chinese porcelains and enamels. So she began to experiment. She took an old photograph negative, soaked off the film, and painted a picture on the back of the glass. It was soon evident that this was not to be a quick medium for recording fleeting impressions. The work on glass, it seemed, must be absolutely direct, for as soon as the paint was dry nothing could be changed. For the panel photographed at the bottom of this page the general design was worked out on paper the exact size of the glass. The color scheme was then worked out on the palette; all the colors to be used were mixed in little piles. The painting of faces on glass is a most nerve-racking performance, for the work must be correct at the bottom, next the glass, where the artist can not see as she paints. Miss Avery paints in a face like the one in the panel as carefully as she can, but everything looks queer; eyes and mouth may take on unhappy expressions and proportions. Then, with a fine-pointed brush, the paint is poked this way and that, about a thousandth of an inch at a time. Yet perhaps, after hours of poking, the whole thing must be wiped out. To achieve distance, the paint of the foreground is allowed to dry, and the object in the next distance painted in.

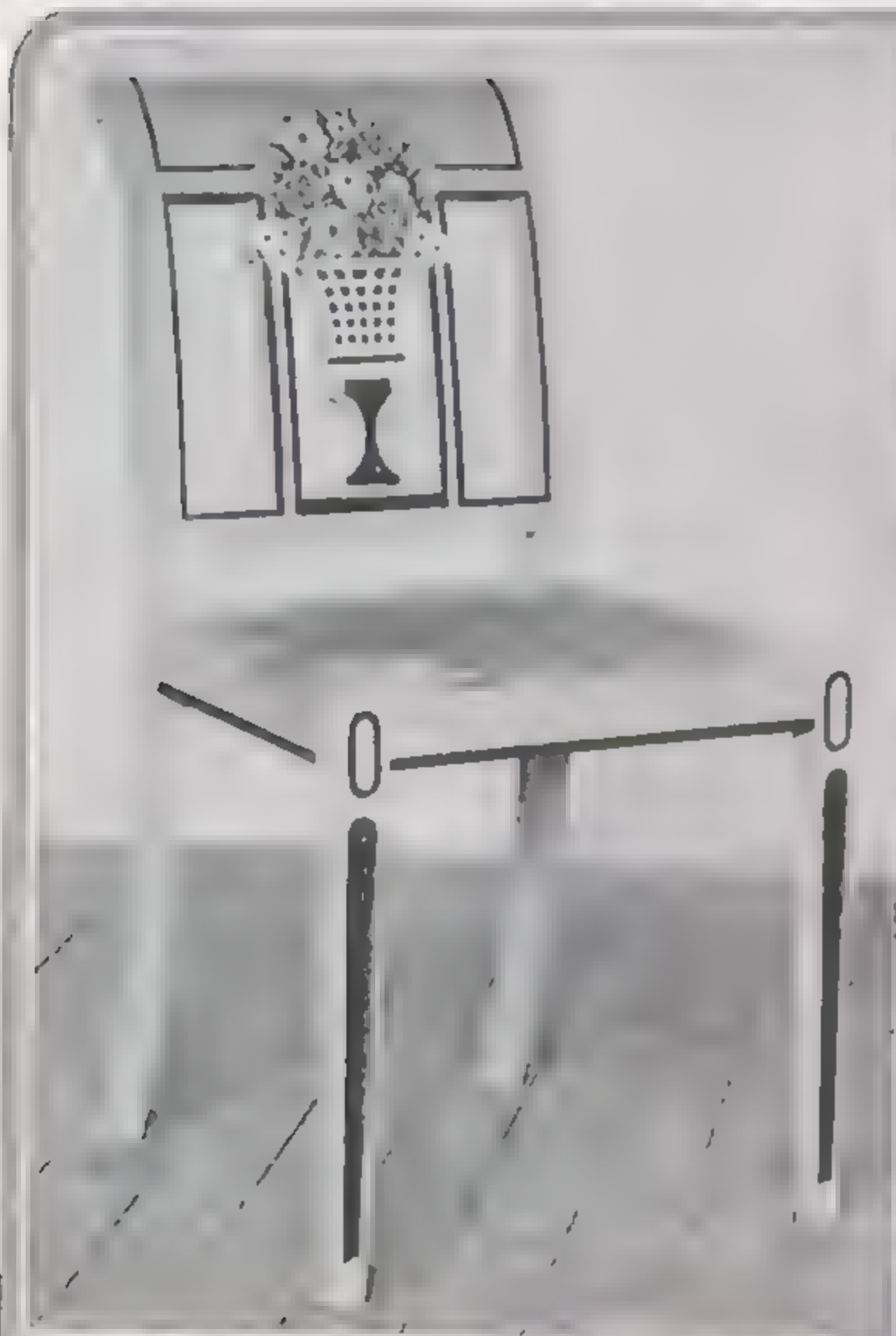
Miss Avery believes that no one else is at present doing this sort of painting. Some Chinese glass paintings used as separate panels or to be set in screens were exhibited in New York this winter, but they were painted on rather waving glass and by a different process. Baron de Meyer speaks of some very wonderful panelings of glass done by the Chinese long ago, but the particular paintings he knows of have never been allowed to go out of England, as they are fragile and rare. In Rome there are some rather interesting but crude designs painted on small oval glass panels and used in an old lacquer cabinet.

THE SETTING FOR PAINTED FURNITURE

When a whole set of painted furniture is to be used, as may be done for a breakfast-room or bedroom, it is wise to keep the walls in neutral tones, to make the rugs and curtains deliberate in color, and to do everything possible to keep the painted design from becoming tiresome through repetition. In any room, except perhaps the dining-room, a few painted objects may be introduced with good effect among dark polished woods, or if the decorated furniture is more important,



On a mirror which brings to a room almost as much of light and color as a painting may, appears a decorative maiden in an equally decorative garden



The flower-filled basket is a favorite motif among modern decorators, and it adds much to the joyousness of a chair in soft blue and dull purple



Substantial and simple is the rush-seated chair at the left, which comes in color combinations to suit any room

Meet subject for reproduction is this antique French chair painted in ivory with lines of sapphire blue



Painted furniture glows happily in this breakfast alcove opening off a room furnished in dark woods

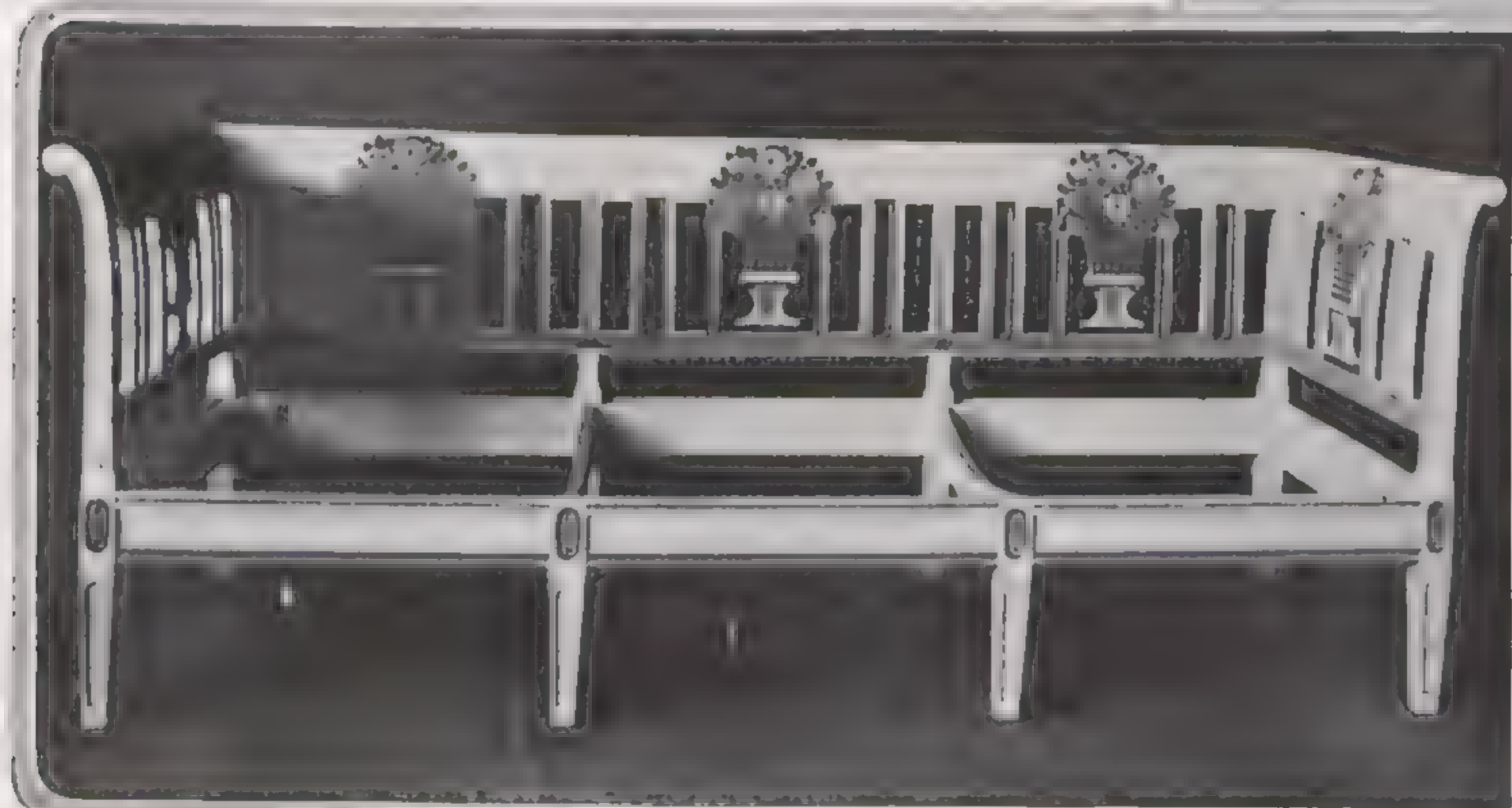
At the right, above, a rush-seated side chair to match the table below; it may be had in various colors



A motif similar to that shown at the left of the page is used here with widely different effect, as the colors are cream, black, and dark green



decorated in a New York house, the paneled walls were painted lemon yellow, the carpet was gray, the consoles and chairs were painted in a design in turquoise, gray, magenta, and yellow, and on a dark shining table of black walnut there was placed a magenta porcelain bowl filled with lemon yellow flowers. For sheer joyousness of color it would be difficult to find a more successful room. The color plan, in this case, was suggested by magenta and lemon colored snapdragons in a garden.



Member of the same boudoir set as the chair at the upper left is a day-bed which makes merry use of the flower-filled basket



Italian design dictated the lines of this square table and the two half-circle consoles which may be joined to it as shown here

Pleasing use of painted furniture is made in the breakfast alcove of a New York house, illustrated at the top of page 50, in the middle. The large room from which the alcove opens is paneled to the ceiling with walnut, and filled with handsome furniture of Italian and Spanish origin. At one side of the room this alcove has been built, and in it painted furniture gives a refreshing note of brightness. The alcove is framed with windows made up of small panes, and the curtains of the alcove are of soft yellow silk. The furniture, which has been called "Regence" by its designer, is painted buff. The armchairs have cushions of yellow and black checked linen. The six-legged table has a bronze brown decoration painted on its top, and candle-holders and a large hat-shaped bowl of lustrous yellow Cantigalli ware are placed upon it.

The inspiration for this Regence furniture came from an old peasant chair, and furniture of many kinds has been worked out on the same lines. In addition to the pieces shown in the photographs, bedroom and boudoir furniture and other dining-room or breakfast-room furnishings are to be had. The table shown in the breakfast alcove on page 50 is 40 inches in diameter and is sold at \$58, or with a decorated top, at \$68. The chairs, which may be had with either rush or cane seats, are priced at \$27.50 for the side chairs and \$31 for the armchairs. Consoles of similar design, 3 feet long by 18 inches wide, are \$45 each. The bedroom furniture made on these lines includes a bed at \$100; a dressing-table at \$100; a commode at \$95; a mirror at \$27.50; a night-table at \$37.50; a desk at \$48, and a *chaise longue* at \$72.

THE VALUE OF ITALIAN INSPIRATION

Much of the most charming painted furniture is of Italian inspiration, and many of the most distinguished reproductions and adaptations that have been made so far by American decorators are Italian in design. There is a type of furniture known as the "della Robbia" which is carved with fine restraint and painted in a dull Italian-red. A square table, a pair of half-circle consoles, and a side chair with a rush seat, all intended for a breakfast room, are shown on page 50 at the lower right corner and in the photograph directly above that corner. This furniture may also be had with the background painted oyster white and the carving picked out in lemon yellow, gray green, and mulberry tones. The top of the table may be further embellished by a band of flowers and leaves painted in polychrome, which suggests the old della Robbia glazed terra-cotta. The price of the square table alone is \$90; the table with its two consoles is \$270. The rush-seated chairs cost \$30 for the side chair and \$36 for the armchair. A set of painted furniture of Italian origin, designed for the boudoir, is called "Italian Garden." The day-bed and one side chair are shown on page 50 at the lower left and upper left corners. These two pieces are painted in different combinations to show the possibilities of varied decoration in furniture of the same design. The day-bed is painted a soft cream, lined with contrasting color, and decorated with dull green baskets filled with flowers of many hues. The day-bed, upholstered in muslin, may be had for \$150, and the chair is \$31. At the upper right on page 50 is a chair in similar design, done in cream enamel lined in black; the basket is green, the flowers multicolor. In muslin, it is \$45.



From an old armoire found in a peasant cottage in the Austrian Tyrol was evolved a delightful series of dining-room furnishings

The design of the Tyrolese peasant furniture which is shown at the top of this page was evolved from an old armoire found in a peasant's cottage at Halle, in the Austrian Tyrol. This old armoire, which was probably used for the storing of the family linens and treasures, was elaborately decorated and pictures of the saints were painted on its paneled doors. It was not in the painted saints, however, but in the finely designed moldings and rich color that the decorator who found the armoire saw possibilities. So closely did he study this antique that, piece by piece, a delightful lot of dining-room furniture was created. There is the buffet, which suggests an old peasant dresser, shown on this page to the immediate right; there is also a dining-table, a pair of consoles, and a number of side chairs and armchairs. This furniture is painted with a ground color of cream or gray green enamel. In the particular pieces shown on this page the ground is painted a deep cream and the carvings are picked out with gray green and yellow. The carved medallions at the tops of the chairs are painted in multicolor, and the dining-table of this set has a black walnut top. The buffet is 6 feet long and 5 feet high, and costs \$185; it may also be had



It was not the pictures of the saints which once decorated its panels, but the moldings and flutings and borders which interested the decorator; so the saints were removed



Florentine lacquer, a beautiful finish not yet widely known, decorates this bedroom set, and the design was furnished by the antique chair shown at the left



Growing its own sunshine is the ambition of this vine in painted iron, which at the top of its trellis flowers into electric light bulbs and hides beneath a silk shade

has been designed. The side chairs are each \$27.50, the armchairs, \$33, and the commodes may be had at \$90 each. The Venetian clock vase, shown on the commode at the bottom of page 51, is carved and painted in multicolor and in gold. It is 10½ inches wide by 13 inches high and costs \$21. The two candle-holders are painted in the same manner and are \$12 for the pair. A commode of similar decoration is shown at the lower right on this page, in its place in the bedroom of a Long Island house. This Italian lacquer has great distinction. It is painted with multicolored decorations in the Pergolesi manner on a background of greenish ivory. A similar commode is \$150; the armchair, \$55; mirror, \$42; and candlesticks, \$24 a pair.

THE QUEEN ANNE LACQUER

Of entirely different type is the lacquer furniture made after the designs of that used in the days of Queen Anne. This furniture is made of cherry and is lacquered in Chinese red, sometimes lined in putty color and black. On the bed illustrated in the middle of page 53, a motif taken from an old Jouy linen is placed formally in the center of the headboard and footboard of the bed, the same design is used on the cupboard doors and similar spaces, and an adaptation of it appears on the drawer fronts. The bed, which is 3 feet 6 inches wide and 6 feet long, may be had for \$150, and the dressing-table, shown directly above it, is \$165.

For the bedroom that has no need for masquerade, there are many irresistibly pleasing things to choose from—beds, vtrines, commodes, dressing-tables, and every sort of bedroom furnishing, decorated to go with any chintz or any brocade one may fancy.

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without the dresser top. The dining-table is \$75, and the two consoles, which may be used against the wall or may be placed against the dining-table to enlarge it, are \$50 each. The side chairs are \$27.50 each, and the armchairs, \$33; both have rush seats.

It is interesting in these reproductions and adaptations to compare the excellence of modern workmanship with the excellence of the old. At the bottom of page 51 are illustrated a pair of chairs and a small commode which are good examples of Florentine lacquer—a handsome finish which is but little known. The chair at the left is an old one; that at the right is an American reproduction. After this painted chair, as from the Tyrolese armoire, a distinctive type of furniture

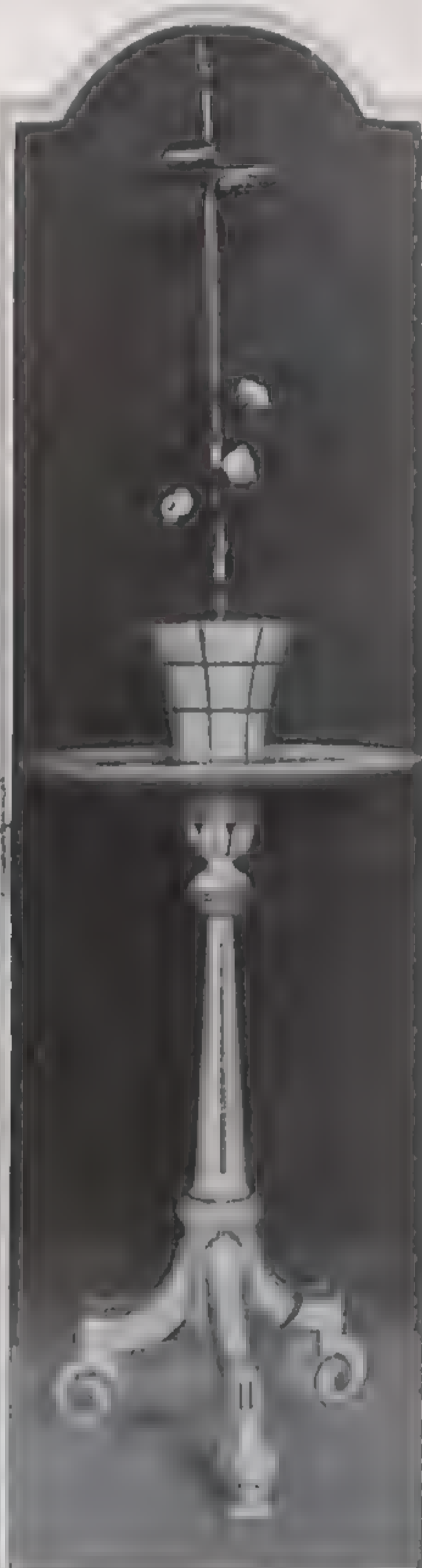
The excellent effect to be obtained by a sparing use of painted furniture is shown in this bedroom of a New York house, which balances dark furnishings by a cream chair and painted overmantel



Delightful without and surprising within is a box which cleverly conceals the toilet fittings of the guest-room



A box similar to the one above is shown with the three-panel cover closed and decorated with a different finish



A novelty in lighting fixtures is this lamp table in black and white



A design derived from Pergolesi decorates the commode and chair of Florentine lacquer used in a Long Island house with the cheerful accompaniment of candlesticks and mirror



Like the gay chintz of the room are the polychrome posies on a dull green dressing-table, lined in black and gentian blue and made with a tray for writing



Like the bed shown below it, this dressing-table in Chinese red lacquer is decorated with a motif adapted from the design of Jouy linen



A room decorated in Chinese red and yellow would be admirably toned by the rich somberness of the bedroom set in black and gold lacquer, to which this table belongs

A novel idea for the dressing-table is to have the usual drawers for toilet things and, on the right-hand side, a new drawer equipped for writing. A sliding tray holds pens, ink bottles, and other requisites, and beneath are spaces for note-paper. One of these dressing-tables, which was designed for a bedroom hung in a delightful chintz, is illustrated at the upper left on this page. It is painted in dull green, with lines of black and gentian blue and with posies in polychrome. A bed, a chest of drawers, a bedside table, and a mirror go with this dressing-table, and the price for the set is \$470. The dressing-table in the upper right corner on this page is in black and gold lacquer and is charming in a room done in yellow and Chinese red. This is one piece of a set of bedroom furniture, which is sold at a price slightly higher than that of the painted set.

BITS TO USE AS COLOR NOTES

A painted overdoor, or overmirror panel above a mantel, may be the basis of decoration for a room. Such a panel, at the bottom of this page, at the right, was copied from an old Italian panel. It has a ground color of greenish blue, and on this the design is done in multicolor. This panel may be used in connection with a mirror as an overmantel decoration in a bedroom, or it may serve



Among the few reds with which one can really live is the deep and wonderfully soft Chinese red which is the color used for this lacquered bed

for the overdoor decoration in a dining-room. The panel is 35 inches high by 40½ inches long, and the price is \$90.

NOVELTIES AND AUDACITIES

There are so many pleasing odd pieces of painted furniture which will fit well into rooms which are over-conventional. A roomy armchair, illustrated at the left on page 50, the second from the top, is painted a dull green and decorated with sprays of flowers in multicolor. A chair of this sort might be introduced effectively into a living-room where polished wood is too much in evidence. It is \$27.50. The standing lamp, at the right at the top of page 52, suggests the boudoir. This lamp table may be had in many combinations of color. It is painted in black and gold lacquer, in cream and gray with floral decorations, in black and white, —in fact, in almost any combination of colors. The table part of the lamp may be had in two sizes, with an 18-inch top or a 12-inch top. Upon this table is a decorated flower-pot, which forms the base of the lamp, and from it rises an iron rod around which twine iron flowers painted in polychrome, and which supports electric light bulbs. The lampshade may be of whatever color suits the decoration of the room. This lamp costs \$55, not including the shade.

(Continued on page 80)



This delightful chintz pattern with exotic birds and trees furnished the design for the iron door-stop at the right



A decorative bird of gaily colored plumage consented to leave his post in the chintz hangings and become a door-stop



An exact copy of an old Italian overmantel carries a pleasing and characteristic design of fruit, wreath, and urn

SUITING THE HOUSE TO THE COUNTRY



THERE is a delightful story abroad of a man who decided to build a little house for a certain amount. His heart was set upon a little house, but he realized the limitations of his resistance to the conventions of the Long Island community where he purposed to build, a community made up of huge houses and vast acres. So he set forth his desires to his architect in firm and definite language, swearing he would spend fifteen thousand dollars—and not a cent more—for a cottage so many rooms big—and not a room more. And the architect, who had a sense of values, and perhaps of humor, built the most delightful cottage man ever saw, so many rooms big—and not a room more—for fifteen thousand dollars—and not a cent more. Then, having accomplished his purpose, the pacified home-maker bought a Persian rug for the living-room of his little house and paid twenty thousand dollars for it, as calmly as one might buy a handkerchief. He wanted a little house, and having succeeded in acquiring a little house he rightly judged that nothing was too good for it.

It is a rare thing, this desire for a little house,—and a commendable one. "Bigger—bigger—bigger!" cry the home-builders. And the architects go on building French châteaux and lorn Tudor castles, until the real joy of country living is lost in a multiplicity of city

By limiting the rooms of the second floor to those actually needed, the finely designed roof is made to cover snugly a house which bespeaks peace and comfort for its owners

Neutral grass-cloth for the walls, plain rug, finely made reproductions of old furniture, and the general absence of space-fillers give a definite and unusual atmosphere to the large living-room



H. T. Lindeberg, designer; Messrs. Altro and Lindeberg, architects

Long, low, and rambling, with quaint roof and capacious chimney-stacks, this house of stucco and English timbering had charm to begin with, so a few months' growth of garden made of it a dwelling already at home on its site



problems transplanted to the country. Many people are now firmly convinced of the desirability of an all-the-year country house, a sort of sensible headquarters, but only a few have as yet learned that simplicity is as desirable as country air.

There are very many large country houses of architectural beauty, set in handsome grounds, and there are dozens and dozens of little cottages of much charm, but there are few indeed of the in-between houses of moderate size, which have been built by discriminating people who know true country needs and build for them, having no regard for the imaginary needs of prospective country house dwellers who know only the city. When such a house is accomplished, the architect is congratulated by his fellows and the owner by his friends, and the wise people go and do likewise.

A house of this rarely livable kind was recently built by Mr. H. T. Lindeberg for Dr. Archibald D. Gardner, at Dunwoodie Heights, near Yonkers, New York. Mr. Lindeberg is one of the young American architects who believe in picturesqueness now, not a century from now, and he works out the lines and mass of a house until he gets the long, low appearance that makes for intimacy and atmosphere. He places emphasis on the qualities of texture and color. His shingled roofs suggest the soft, smooth thickness of thatch,—an effect which is accomplished by shingles especially cut with uneven edges, laid on a curving, roof edge and colored so skilfully

(Continued on page 108)



Serenity and a touch of severity mark the dining-room, in which cream white paneling is broken only by a gilt mirror and silver wall-brackets. The rug is plain, and the furniture is mahogany on the simplest Sheraton lines

A fireplace without a mantel, of brick set in oak, fills half the end of the living-room. The furniture of oak and walnut on English lines is admirably placed and decorative effect is obtained without sacrifice of comfort or spaciousness





An irregular, wing-like bow of black velvet is, with two negligent bunches of white grapes, sponsor for the chic of an Arthur hat, of natural colored leg-horn, round and rolled



A gown, tan and blue and red, falls in the easy flowing lines of chiffon, and is draped in the bodice and lifted coquettishly at one side of the skirt. Cream net lace is glimpsed here and there under the unevenly hanging drapery; flat silver buttons adorn the bodice fastening. Nattier blue velvet fashions the narrow rolling collar and the finishing band of the bishop sleeves. Imported by Bendel



A Guiry purple satin hat claims a certain royal right to rich velvet flowers, shading from mauve to purple and emphasizing the clean curve and turn of the wide brim

A crown oval like an upturned porridge bowl, a brim that slants with the mode, milan banded with satin, a jet horn thrust into a beaded holder—these are the allurements of fashion in an all-black hat designed by Hickson to be most wearable and becoming; a purpose more than fulfilled by the lines of the design, which are like the firm clear strokes of an artist's finished pen sketch

THE APPROACH OF SUMMER
BRINGS OUT SOME HATS
SOMEWHAT LARGER THAN THE
BRIMLESS HATS OF SPRING



TRANSPARENT GOWNS, SHIM-
MERING AS THE SUMMER SUN,
FOLLOW THE MODE IN FULL
SKIRT AND CLOSE BODICE



For a little more a smart tailor will make this spring suit and for a little less a less-known tailor will make it



A suit of gabardine or worsted which, although especially designed for general wear, will serve for afternoons

This is essentially a design for the summer suit of taffeta or faille, than which no materials are more affected



The spring suit which on a warm day molts the coat and becomes a frock, as shown at the lower left

SMART FASHIONS for LIMITED INCOMES

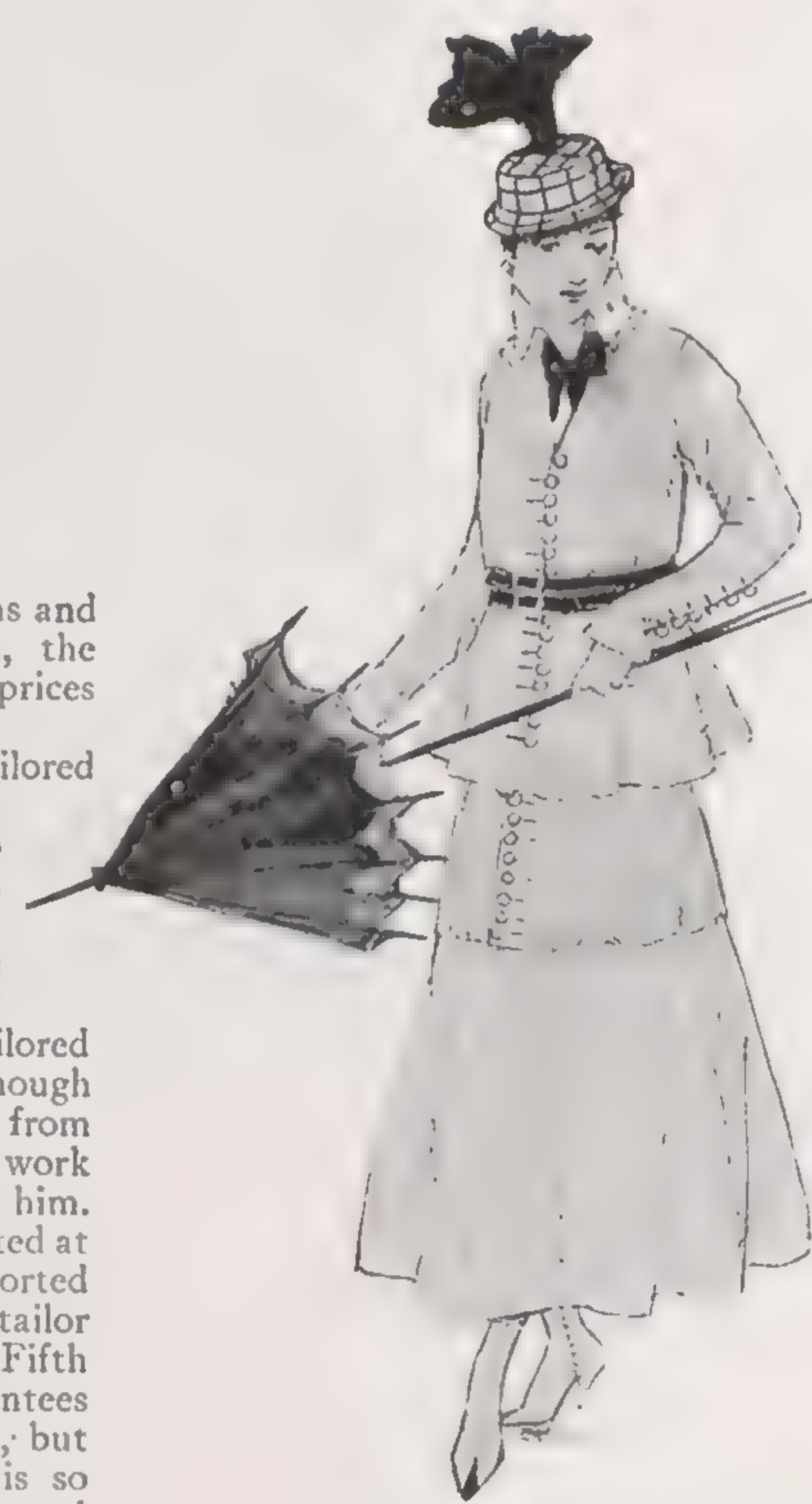
Note: The models described on this and the following five pages have been selected to meet the needs of women whose dress allowances must be carefully expended. For the benefit of those women who do not know of a competent dressmaker or tailor who can satisfactorily execute their ideas, Vogue has submitted the designs described on these pages to good small tailors, dressmakers, and milliners, whose names and addresses will be supplied on request, and who have in each instance made special prices for making up these models; these prices are the lowest that will insure satisfactory material and workmanship. For further information address Vogue, 443 Fourth Avenue, corner 30th Street, New York City. Vogue will cut to order, in sizes 34 to 40 inches bust measure, patterns of models on these six pages at \$1 for a skirt, jacket, or bodice, and \$2 for a suit, gown, coat, or negligée



Lanvin made the original of this smart costume with a Highlander's girdle and sporran, and a jacket, as shown at the upper right

THE difficulty in generalizing regarding smart fashions for limited incomes is that the readers' ideas of a limited income vary so greatly. One woman will write that she considers \$2,000 a year a limited amount; another can spend but \$700 or \$800, while a third dresses on \$500, or less; yet all three look to these pages for ideas. Since the department is a very limited one, this condition is extremely difficult to meet, but in this issue of Vogue, when the department is somewhat enlarged, opportunity is given to meet the needs of varying incomes. The helpfulness of this department lies, it is believed, not only in suggesting what to buy, but also where to buy it, and what to pay for it. This question will therefore be considered here from three different viewpoints; that of women with an income for dress of \$1,000 to \$2,000; \$700 to \$800; and \$500 or less. In the case of each article mentioned, prices asked by reliable New York tailors, dressmakers, and milliners will be given; the establishments suggested are all in New York City, but will make garments for out-of-town patrons according to measurements

sent by mail. From each of the firms and private dressmakers recommended, the best possible workmanship for the prices asked is assured. It is logical to consider first the tailored suit and the hats which are worn with it. The woman who dresses on \$2,000 a year would have at least two suits a season,—a plain tailored suit and a more formal type of suit. Because its good looks depend upon excellent materials and tailoring, the plain tailored suit is frequently expensive, although it is possible to get good results from the exceptional small tailor, if the work is supervised and the design given him. The severe tailored suit illustrated at the upper left can be made of imported material for \$75 by a first-class tailor whose establishment is just off Fifth Avenue. This tailor not only guarantees the best of cloth and workmanship, but will give the excellent cut which is so desirable in such a model. An imported melton in oxford gray, black, or blue, would be a serviceable material. The edges of the coat, the lapels, and the inverted plait on the hips could be bound



The remodeling tailor can add a pelum to the Eton coat and a taffeta yoke to the skirt of last season's close-fitting cloth suit

with black braid. The coat may fasten under link buttons, as illustrated, or may fasten under three buttons in the regulation mannish style.

ON A DRESS ALLOWANCE OF \$500 TO \$700

Women who spend \$700 to \$800, or \$500 a year upon dress, could have this suit made of their own material by an excellent small tailor. If the patron supplied the material, and the tailor the linings, the tailor's charge would be \$25. The complete cost of the suit would naturally depend upon the material chosen, but it is sometimes possible to purchase enough material for a suit at a comparatively low figure, especially in staple cloths. This same tailor will supply a good quality of gabardine and the lining and make the suit shown for \$35. In either case the braid is put on by hand.

The two suits shown in the middle at the top of page 57 are quite different in character; the one at the left is suitable for development in gabardine or in any worsted material, and would answer for general wear, while the one at the right, although it is appropriate for a dark blue gabardine, is essentially a design for faille or taffeta. Both faille and taffeta are being extensively used in suits this spring. If a dark blue gabardine or a black and white checked worsted bound with black silk braid were selected, the suit at the left would be made by a first-class tailoring house for \$75. This price includes materials and linings, and the best of workmanship.

In a good cloth the same tailor will make the suit at the right of the one just described for \$75; in faille silk, he will make it for \$90. Of course, this insures good work, good fit, and little trouble on the part of the purchaser. If, however, it is possible for the patron to give more care and thought to the development of the suit it will be made at a lesser price at a smaller tailoring establishment. This establishment will make the suit for from \$25 to \$35, if the material is furnished by the patron.

This small tailoring house will furnish the materials and make the two suits described in linen for from \$35 to \$45, and will make them in cloth at a slightly advanced price, but a price still within a very reason-



A Lewis version of the turban has each of its good points accentuated by a nosegay of flowers selected to match a frock; silk accentuates its lines



An apt paraphrase of the dapper little hat Tommy Atkins wears is this round straw toque with two wings aslant above it and a velvet facing



Lewis created the original of this high little, tight little turban with full-blown, full-centered flowers abloom in its most likely indentations



Nothing smarter ever has been, we dare say ever will be, designed for country wear than the Norfolk suit, straight from shoulders to hem, be it of white corduroy or piqué

able figure. The jackets of these two suits are typical of the different fashions now in vogue.

The three-piece spring costume is very desirable, for, as a rule, the dress could be worn with the coat, but as the warmer weather comes on, the little jacket could be laid aside and the frock worn on the street. This is especially true of the models views of which are sketched at the upper right and lower left on page 57. The dress is one for street wear in warm weather, and it is so designed that the waist can be made separate from the skirt, so that a washable waist may be worn under the jacket if preferred. In this model the Highland costume has been delightfully adapted by Lanvin to the practical needs of the day; the

original costume was of dark blue serge with a jacket bound with black braid. Perhaps the most interesting feature of the costume is the plaid belt, which is embroidered in machine effect in thread of Scotch colors. The colored thread is used for the sporran which hangs at the front. The skirt has a panel front and is laid in side plaits across the sides and back. A dressmaker who has been doing most satisfactory work can make this three-piece costume of dark blue serge or of blue silk for \$75, which is a most reasonable price.

A dressmaker who has made a marked success in the last few years will supply all the materials and make this same dress in silk for \$50. Her workmanship is good, but it is necessary to supervise her work somewhat to get the best results.

CLOTHES ESSENTIALLY SUMMER

White or light colored summer clothes, since they can not give the hard service of a spring or winter suit, should, of course, be bought as inexpensively as possible. The white corduroy or white-ribbed poplin suit shown in the photograph on this page will be made by a small tailor for \$35, if he furnishes all the materials. He will make the suit for \$25, if he has to furnish the lining only. This suit is an especially attractive one for general summer wear. It could be made in attractive dark colors of faille; for general wear, it could be made of a dark blue gabardine at the same price as it can be made in corduroy or poplin.

It is often convenient to know of a tailor who will renovate suits or dresses. One tailor does this sort of work satisfactorily and at very moderate prices, ranging from \$10 up, according to the amount of work necessary on a garment. It is, this season, rather difficult to do much remodeling, but a cloth suit of last season which was cut with a long tunic and a short Eton jacket might be remodeled as suggested in the sketch at the lower right on page 57. If one can match the material of the old suit, or if there is a part of the skirt that can be used, the Eton jacket may have the flaring peplum attached under the belt as shown here. The sleeves will probably have to be left as they were last season, but, fortunately, many of them were long. To make the skirt possible this year, a deep yoke of taffeta to match the color of the cloth could be used; the tunic which forms the full lower skirt could be attached to it under

(Continued on page 112)



An ordinary straw sailor is this masquerading in a taffeta crown; its beaded leaves applied



To redate the broad-brimmed sailor of last season's vintage, —a ribbon-barred taffeta crown



Bits of colored linen cut into futuristic looking flowers are a trimming any one may fashion



Martial et Armand fashioned this bebuttoned blouse, which might quite well be worn with a white skirt and the two be called an informal frock



One yard and a half of silk net, the simplest of satin underbodices, and a bit of ingenuity compose this pretty afternoon blouse



She to whom the jabot is becoming need not purchase expensive jabots in shops; why not merely sew ruffles of the material on a white linen waist?

TWO WAYS OF ACCOMPLISHING THE SPRING BLOUSE

SMART blouses play a much more important part in the wardrobe than many women realize. A high price is often willingly paid for a tailored suit or dress, which is worn with an evidently machine-made, inexpensive blouse; such a blouse is entirely out of keeping with a good costume. Proportionately, blouses do seem expensive, but when it is considered that they are what first meets the eye when the coat is removed, it is realized that they should be excellent of their kind.

The woman who can direct a seamstress or who sews herself, can make charming tailored, as well as chiffon, blouses for less than half what they cost in the shops. All the models illustrated on this page could be made with great ease, with the exception, perhaps, of the one shown in the sketch at the upper left. This waist would require great nicety in the binding of the buttonholes, although loops of braid could be substituted for buttonholes, and thus the making of the waist would be greatly simplified. Reasonable estimates of expense have been given, however, by various dressmakers and specialty shops on the designs shown here.

GIVING STRIPES THEIR DUE

The waist sketched at the lower right is of a rather wide striped blue and white batiste with vest, collar, and narrow turn-over cuffs of white batiste. It is the width of the stripe in the material which gives the striking note to this waist. A good dressmaker will make this model to measure by hand, and of the ma-

Models Which May Be Copied by Clever Fingers at Home or Made to Order at Specialty Shops

terial illustrated, for \$8, or for \$5 if the materials are supplied by the patron. If correct measurements are sent by patrons who live out of town, there is no reason why such a blouse could not be made satisfactorily. The hat shown with this blouse is a flat sailor which could be easily copied, or it may be ordered from a milliner. It may be had in black and white or dark blue and white for \$10.

A specialty shop is showing the delightful blouse sketched at the upper right. This waist, which is appropriate

for wear with a tailored suit, is made of white handkerchief linen with the double frill and the collar edged with colored handkerchief linen. The waist will be made by hand to measure for \$12. The shoulder seams, sleeves, and cuffs, are all finished with a cording, and the buttons are in keeping with the character of the waist. The hat illustrated with this waist is shown by the same shop. It has a brim of dark blue bamboo straw with a crown of blue satin, trimmed at the front with a beaded wing ornament in green and coral.

This hat could be worn equally well with tailored suits or with tailored summer gowns. It may be had for \$15.

A MARTIAL ET ARMAND MODEL

The one-sided collar and the many buttons and buttonholes are the feature of the Martial et Armand blouse sketched at the upper left. This would be equally pretty in Georgette crêpe, white handkerchief linen, or batiste. It will be made by hand for \$12, exclusive of the cost of the materials selected. If the dressmaker is to supply the materials, it would be made to measure for \$18, in any of the materials mentioned. The buttonholes are all bound with the material and the front and back of the waist are laid in fine side plaits. This waist in white Georgette crêpe with a white skirt would make a pretty informal summer frock. Also it could be made of Georgette crêpe in a color to match a spring suit; in this case the collar and cuffs might be of white or beige material.

Illustrated at the lower left is a fine sheer pink and white striped handkerchief linen waist that is made by machine, but well-made, and in stock sizes. It may be had in pink and white, dark brown and white, purple and white, or blue and white linen for \$5. This is a well-cut model. It has a double collar; the upper collar is of two layers of the striped material, and the under one is of two layers of white linen.

The more formal type of waist is sketched in the (Continued on page

112)



Since stripes are a fad of the moment which spells becomingness as well as modishness, the wardrobe might well include a linen blouse of this type



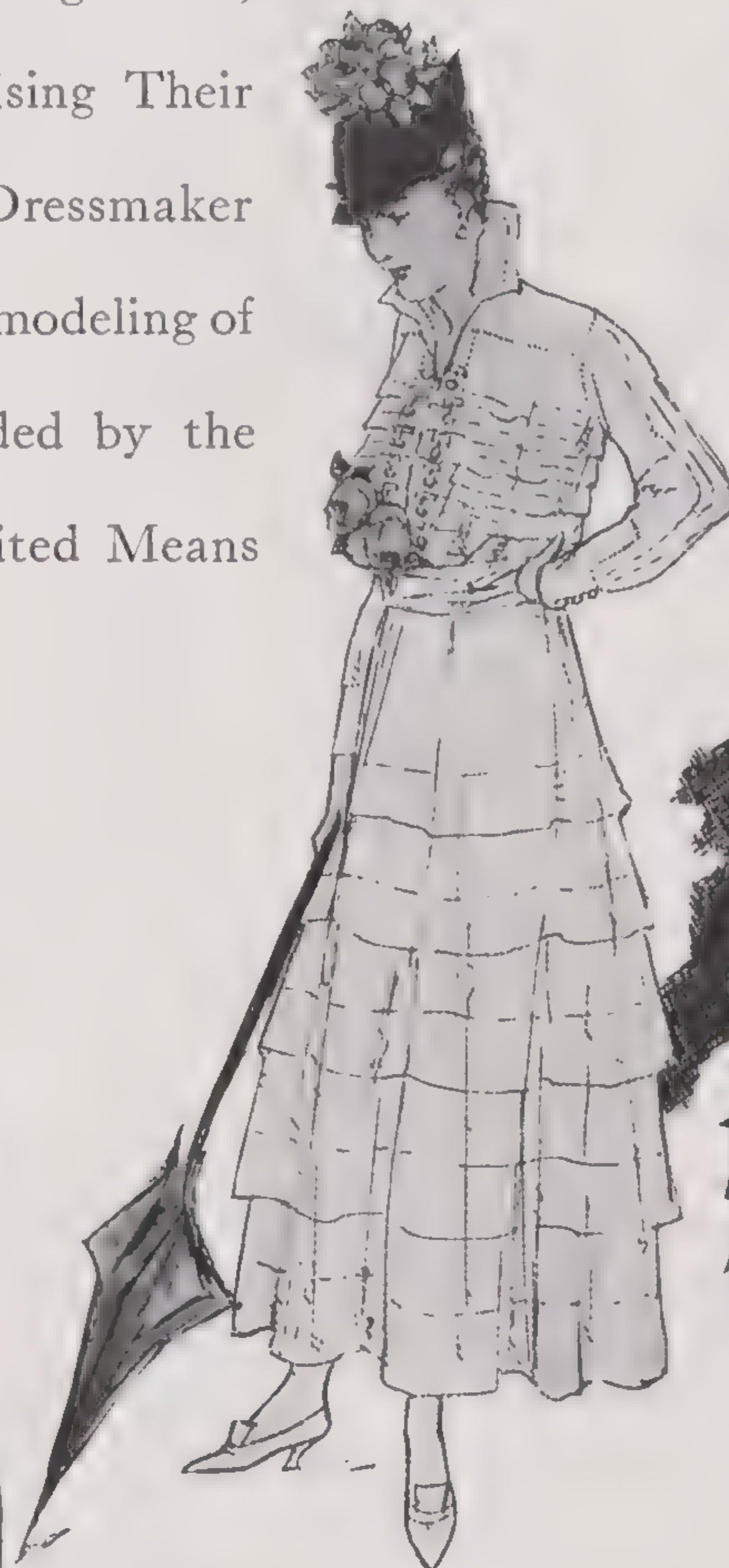
A little more substance than silk and a good deal less than wool has this Swiss fiber sweater, the latest variation up on the sports sweater theme



If one remembers that the effect of a good-looking tailored suit is only good with a good-looking blouse, a hand-made blouse seems not extravagant

FROCKS AND GOWNS MADE TO ORDER

Wisdom in Selecting Them,
Skill in Supervising Their
Making, and a Dressmaker
Clever at the Remodeling of
Them Are Needed by the
Woman of Limited Means



At the left is a street gown of French design, effectively developed in serge and silver thread embroidery. The summery afternoon gown at the right is charming in a striped chiffon or in cotton materials

A model for silk or linen which makes effective use of graduated tucks may be used for a costume or for separate waist and skirt

The panel dress may be remodeled after this design into a frock strictly of this season and as smart as its previous incarnation

AS is evident from its title, the aim of this department is to suggest, to those interested, ways and means of maintaining a smart wardrobe with a limited expenditure. To this end, the semi-annual sales at good dressmaking houses may prove a great assistance. When one contemplates buying at such sales, thought should be given to the selection of a model which, though it must not be extreme, is as advanced as possible and will remain in style. When it is impracticable to wait for reduction sales, smart dresses may often be obtained by ordering them from the smaller dressmakers and supervising the making. Thus, by giving her time and thought, the woman of limited income may avoid paying a high price to a dressmaker who would need no suggestions as to the latest modes.

The best working theory for the woman of small means is for her to have only a few clothes, but to have those few so carefully selected that they may be suited to every one of the needs of her life. A smart tailored suit, a street dress, a luncheon dress, and two evening dresses, it is unusually desirable to purchase new for the season. By altering last year's models or ordering gowns from the less expensive dressmakers, the number of costumes which the social needs of the individual require may be completed.

WITH DISTINCTION IN VIEW

It is possible to-day to purchase smart clothes ready-made, for there has been great improvement in this branch of dressmaking in recent years. When distinction and individuality are required in a dress, however, it is better to have



A striped material is especially adapted to this afternoon frock, as it may be used crosswise for the inset panels. Collar and cuffs of white linen and a sash of charmeuse in suitable colors give a pleasing finish

it made to order. New York has many dressmakers who are both satisfactory in their work and moderate in their charges, and some of them have given estimates on the models illustrated on these pages. The out-of-town reader should perhaps be warned, however, that these are New York prices and that really good work of this kind is very highly paid. The well-known dressmakers of to-day seldom make even a simple costume for less than \$150, and the prices rise from that to \$500. If it is possible to have one dress a year made by such a dressmaker, it is wise to do so, but even though one can not afford this, careful and intelligent selection may bring together an extremely smart wardrobe, gathered from the best of ready-made clothes or from the made-to-order costumes of the dressmakers whose prices are more moderate.

THE MADE-TO-ORDER FROCK

The street dress shown at the upper left on this page is a French model which would be particularly effective in dark blue serge, trimmed with a tracery of silver thread. A very good dressmaker will produce this frock for \$65 and insure a good quality of material and good finish in the details. Prune colored faille silk with gold thread trimming would also make a charming frock on these lines and it may be obtained at the same price.

An attractive frock for luncheon or afternoon wear is sketched at the bottom of this page. There are many materials which would be appropriate for this gown, but none would be prettier than a two-tone striped *voile de soie*. This is a transparent material which is much in favor this season and which may be had



So simple a gown as this may easily be within the powers of the home seamstress, yet it is unquestionably smart and may be a most effective white frock if made in white chantilly lace over silk and trimmed with silver roses set closely together in rows

Among the most delightful models for evening wraps which came from Paris was a Drécoll cape-coat with a black satin top and voluminous flounces made of lace and fur-edged tulle. This is simply made and the possible variations of material are endless

A Chéruit model shows the close and pointed bodice which many Paris couturiers have used this season. This bodice of coral satin is softened by chiffon at the arms and appropriately balanced by a very wide skirt elaborately trimmed with Nattier blue ribbon

Chéruit also originated this model which makes striking use of gold embroidered black net over Nattier blue net, with Nattier blue ribbon and pink roses. Many other combinations are possible and the resulting gown may be simple or very elaborate

in delicate blue and white stripes, in yellow and gray stripes on a white ground, in black and white, and in many other attractive combinations. An excellent dressmaking establishment, which will furnish samples of material on request, will make this dress in *voile de soie* over a silk lining for \$60. This is an unusually reasonable estimate considering the material and the good fit which this house insures. Women who live out of town may have this frock made to measurements, and may depend upon this firm to handle such orders satisfactorily. A striped material is especially adapted to this frock as it may be used crosswise for the inset panels in the waist. The collar and cuffs may be of white handkerchief linen finished with a plaited edge. Heavy satin or charmeuse in a color which would combine pleasingly with the color of the dress makes the sash.

THE COST OF MAKING

It is often useful to know of a dress-making house which will make gowns of one's own materials. One of the smaller New York houses will make a cotton dress or a simple summer dress, when the customer furnishes the material, for \$20, and a chiffon or silk dress for \$25. If this house furnishes the material for the dress, then a simple cotton frock may be had for \$30 and a silk or chiffon dress will cost about \$50, according to the material. This dressmaking house will make up the model sketched at the top of page 60, the second from the left, in striped cotton for \$30 and in voile or striped chiffon for \$50 or a little less, according to the material. Samples may be had upon request.

Summer dresses are, as a rule, made to measure rather less expensively than those of silk or cloth as they do not require

linings. The white dress sketched at the top of page 60, the second from the right, is a model which may be used for a complete dress or for a separate waist and skirt. The waist may be had, made to order of handkerchief linen, for \$14, while the skirt, made to order in a good quality of white linen, is \$15. Should it be desirable to use this model for a *voile de soie* or taffeta frock, \$18 would be the cost of the waist and \$35 that of the skirt.

REMODELING TO ORDER

Since economy in the wardrobe is so often a question of cleverly combining remodeled costumes with the new dresses which are bought each season, it is a great convenience to know of some one who will renovate last season's clothes satisfactorily. A large firm whose establishment is just off Fifth Avenue is making a specialty of this work, and has altered very skilfully even the French models of other seasons, adding new material whenever it is necessary to make the dress conform to this year's mode. This frequently means practically remaking the dress, but if the material of the old gown is of fine quality and in good condition it proves an economy in the end. The prices naturally vary according to the material supplied and the extent of the changes made. No general price can be given, but estimates will be made upon request, and as careful attention will be given to the gowns sent from out of town as to those of town customers.

TRANSFORMATION OF THE PANEL FROCK

Many women have on hand this season a cloth or silk gown with the panel front which was so much used last spring. This might be remodeled after the sketch at the upper right on page 60, by sup-

plementing the dress with a new skirt, and the cost would be from \$35 to \$40. If the dress is of silk, it would be suitable to use serge for the lower part of the frock for this season, and to trim the panel with bone buttons and finish the neck and sleeves with white batiste. If, on the other hand, the dress is of cloth, it is more difficult to remodel it, but suggestions may be obtained from the dressmaker referred to above. A dress after this model will be made up completely by this dressmaker, in silk with bone buttons, for \$50.

An evening gown after a Chéruit model, which is particularly charming and is illustrated at the top of this page, the second from the right, shows a bodice of satin and a plaited skirt of silk net over a silk lining. The bodice is untrimmed save for a strip of lace across the bust, and the sleeves are of either lace or net. The new feature, of course, is the very long pointed bodice, which both Chéruit and Jenny have used this season. A pleasing color combination would be to make the bodice of coral satin and the skirt of pink net over white silk and use sky blue moire ribbon for the sash and for the ribbon which is applied in a spiral effect on the skirt. A dressmaking establishment of excellent standing will make this dress to order in these materials for from \$60 to \$70.

SUGGESTIONS FOR EVENING GOWNS

Another Chéruit model, shown at the upper right on this page, is extremely simple and may be adapted in various ways. The original was of black net embroidered in gold, over a Nattier blue net. Nattier blue velvet ribbon formed the shoulder straps and girdle, while black embroidered net was used for the bodice and was relieved by pink

roses. This gown would be charming for summer wear made in some net lace, gathered or plaited very full and put over a foundation of white, with girdle and straps of Nattier blue and with pink roses on the waist. In the black and gold combination, this dress will be made for \$100, and in the lace, the price would be about \$85, but would vary according to the quality of lace.

The little frock shown at the upper left on this page is perhaps the simplest of these gowns and the home seamstress might attempt it with success, or if desired, it may be made to order in white net and Chantilly lace over a silk foundation, by an excellent specialty shop, for \$40. Those who live out of town and wish to order this gown, should send careful measurements, and should, of course, specify most carefully the materials desired. The front of this dress is exactly like the back.

THE QUESTION OF WRAPS

This season there have been fewer attractive evening wraps than usual. One of the prettiest to come from Paris is the Drécoll model sketched at the top of this page, the second from the left. Black satin forms the upper part of this wrap, and the lower part consists of a deep flounce of white silk shadow lace over a plaited black tulle flounce which is edged with fur. The main cost of this wrap is, naturally, for the material, as lace of this depth is expensive and a considerable amount of fur is required. It is quite possible to omit the fur altogether at this season of the year, and a band of black satin used in its place. Without the fur, this wrap will be made of a good quality of satin, lace, and silk net for \$45. For the making of the wrap without the material, \$20 would be a moderate price.

BALANCE OF PRICE AND PURSE IN LINGERIE

The Secret of Daintiness Is Wisdom in Selection, for She Who Seeks May Find Fine Grades of Lingerie and Charming Negligées Ready-made, and Shops Which Make Both to Order at Reasonable Rates

NEGLIGÉES are things which may be made successfully at home by a seamstress, if a simple plain design is chosen. Straight pieces of brocade, velveteen, or charmeuse, seamed at both sides and with an opening cut in the middle to form the low square neck, make most attractive negligées when the material selected is pleasing and such a straight garment is becoming to the wearer. The square neck opening may be bordered with fur, swan's-down, or lace, and the same finish may be used for the sleeve opening, which is formed by leaving the upper part of the side open and beginning the side seams about the waist-line. A heavy silk cord may be attached to each of these side seams at the waist-line and tied in a loose knot in the back. This gives a little fulness at the back and fits the garment ever so slightly in the front, and it also forms a very charming sort of trimming at the back.

If more elaborate negligées are desired, there are small dressmakers who will

make them quite inexpensively, or they may be bought ready-made. A specialty shop will make simple negligées, furnishing materials, for as little as \$15, and, according to the design and the costliness of the fabric used, the prices range upward to \$40.

The negligée sketched at the lower left on this page is of yellow satin and is cut in one piece. In this garment, the ends

to measure by a specialty shop. It is impossible, however, to state prices as they vary according to the work desired, but estimates will be furnished for either trousseaus or individual garments upon request. Another shop makes a specialty of crêpe de Chine underwear, beautifully embroidered.

Very good lingerie may be bought in the shops, however. Those who wish



"Ready-made" need no longer be a term of reproach for lingerie, for many models simple in design and of fine quality in material and workmanship are now offered. Excellent line in corsets does not necessarily mean high price



Sash ends of Nattier blue velvet ribbon in both front and back give accent in novel fashion to a negligée of pink crêpe de Chine and chiffon, which is made yet more delicate and filmy by the net lace at the neck



The one-piece negligée cleverly draped is charming to wear, simple to make, and but moderately expensive to purchase. Sleeves and coat drapery of net add to the daintiness of a garment of corn yellow satin and net

of the front cross at about the knees, and one side passes under a turned-back section, which is in reality a part of the back. The gown is split at the shoulders and a transparent sleeve of white net is set in. A cape effect of plaited yellow net, with a standing ruching across the shoulders, trims the back of the garment. This negligée will be made of good quality materials for \$30.

There are certain shops which make a specialty of lingerie and negligées and constantly show new models. A very charming negligée, sketched at the upper right on this page, is priced at \$13.75. This is of a pale pink crêpe de Chine with the sleeves of flesh colored chiffon, and the waist is girdled by a Nattier blue velvet ribbon. The neck, which is in the becoming V-shape, is outlined with a very fine net lace which adds to the delicacy of this filmy gown.

LINGERIE MADE AND READY-MADE

Fine lingerie of an excellent grade will be made to order and

garments of fine materials and workmanship, made in simple fashion, may find them in the models illustrated in the middle of this page. One set in fine batiste consists of a chemise, nightgown, and drawers, run with groups of fine tucks and with the edges trimmed with a fine net lace; the ribbon which is used on this set is of the best quality. These three garments are shown across the middle of the group, below the two figures; the gown is priced at \$4.95, and the drawers and the chemise are \$3.95 each.

The nightgown and the envelope chemise, shown at the bottom of the group, are of fine nainsook and are made with yokes of alternate rows of fine tucks and net lace. This set is in a pretty Empire design, and finely made without the too familiar cheap embroidery. The lower edges of the gown and of the chemise are trimmed with lace; both the gown and the chemise are priced at \$1.95 each.

A dainty corset cover to be worn under sheer blouses is sketched just below the figure at the left of the middle sketch. It is made to order in silk or batiste. The trimming is a band of puffing set between two bands of lace, and puffing and lace form the shoulder straps. The lace is an imitation of Valenciennes and is of good quality. This camisole will be made to

order for \$3 or three of them will be made for \$8.50.

CORSETS PRACTICAL AND WASHABLE

At this season of the year, there is a demand for practical and washable corsets. A washable corset of French coutil, the steels in which are rubber covered and guaranteed to be non-rustable, is illustrated at the upper left of the group in the middle of the page. This model gives good lines to the hips and has a separate section above the waist which gives a slight support to the bust, so that it is an exceptionally comfortable model for general summer wear, bathing, or athletics; price, \$5.

The other model is an extremely flexible corset, made of coutil. This shows the high bust and the more snugly fitted waist-line which many of the new models have, but owing to its flexible boning, it is a comfortable model for general summer wear. The model illustrated is priced at \$5, and a similar corset, which is also rust-proof and is on the same lines, is \$3.50. It is often wise to buy an inexpensive corset, for corsets will not keep their true lines if worn constantly, and a moderately priced one can be alternated with other more expensive models.



Red banding at neck, yellow and red on black satin girdle draped over and under box plaits, black braid on scalloped skirt and Eton jacket—so Paquin conceives the complements of a blue grosgrain cloth dress



The flesh colored batiste finishing to the blue chiffon vest and the design in coral beads on the belt, Premet adds for pleasing variety to the blue tones of a voile de soie and grosgrain cloth frock, with beaded voile skirt panel



Across and across the front and up from the hem, Drécoll braids a blue serge suit with its martial air emphasized by the white inset back of the turn-over collar of black cloth, and by the patent leather belt

Only a white collar turning over a blue one breaks the all-blueness of a Monge suit in which serge and taffeta alternate. Blue bone buttons and blue bone buckle fasten the coat, which is half serge and half silk



For a half-year Georgette has sponsored very close bodices and full skirts; here black taffeta is her medium. The batiste neck frill has a bow of taffeta, and plaitings edge hem, skirt yoke, and pinched-in bodice



Callot's inspiration for this black taffeta frock, turned up over a plaid silk petticoat, was of a surety the picturesque costume of the washerwomen of the Seine. Blue silk cords the overskirt and plaid silk bands the neck



By its details will this Brandt suit of blue serge be most surely known. The sleeves are oddly cut, and on Eton jacket and plaited skirt are tracteries of beads and braid

Not too tailored, not too extreme either in old-fashioned or new-fashioned tendencies, but quaint, yet modern—and French—such is an André model of dark blue faille

MODELS WHICH RESPONDED TO THE CURTAIN-CALL FOR GOWNS AND SUITS AT THE PARIS SPRING OPENINGS



A seven-fold legacy from the harem, is this new interpretation of the full skirt; the pointed bodice is at its slim best above it. The frock is Chéruit's, Nattier blue "faillie d'amour" caught with pearls



White satin with silver threads among the gold; such is the effect of this Worth gown. The plaited cascade reveals gold lace ruffles over pink tulle; a silver frost of bugles sparkles on sleeve and girdle



Black satin, over that purple tulle, and above that black Chantilly lace. The color effect is the more charming since Callot has accentuated it by a purple satin band around and across the tulle



The cape—again; Chéruit places this one on a frock of blue and white striped taffeta with a high-collared yoke of white taffeta topped with a blue bow. Broad tucks accentuate the two applied box plaits



An Agnes frock of white and soldier blue taffeta, striped this way and that and every way to be effective, incorporates into its design a sleeve with a wee bit of fulness and thus hints at the new sleeve. A blue bow tops the batiste chemisette



The design of the silk and the design of the dress are a unity in this Paquin frock. Black taffeta embroidered in white meets on a bias cut in the front and a vest of silver cloth takes bows of blue taffeta caught with jeweled buttons



Unhampered with furbelows but adorned with Callot stripes, blue and white, a blue taffeta gown is plaited and flared and scalloped in tiers, and then by Drécoll it is vested high with white, and buttoned

Silver embroidery and brilliants glint on the brown tulle overdrapery in a Brandt model of porcelain blue "poul-de-soie vestal," and silver tassels weight the brown tulle scarf from the shoulders

THE FRENCH MAKERS HOLD THEIR DRESS REHEARS-
AL FOR AFTERNOON AND EVENING PERFORMANCES

SEEN in the SHOPS

Calling the Roll of Articles in the Spring Wardrobe and Finding That Every One Answers "Present" in the Departments of the Smart Shops



To prove that ready-made and inexpensive may be synonymous with smartness as well as not, comes a trim checked cheviot suit for \$16.75

SO attractive are the things shown in the shops at present that it is possible to assemble a very complete and satisfactory spring wardrobe of ready-made clothing. One may spend a great deal of money, or may do it quite reasonably; in the latter case it is interesting to note that really well-made clothes of attractive cut and design can be found at moderate prices. For instance, the suit shown at the left, which is of an attractive cut that somewhat suggests a sports suit but yet is perfectly correct for town wear, is reasonably priced and may be had in a variety of materials. This model is especially pleasing in checks in attractive combinations, and is particularly good



Brimmed enough to ward off the sun, rimmed enough to be springlike, and plain enough for simple frocks; \$13.50

ing piqué waistcoat with one of the new high collars and a smart black tie.

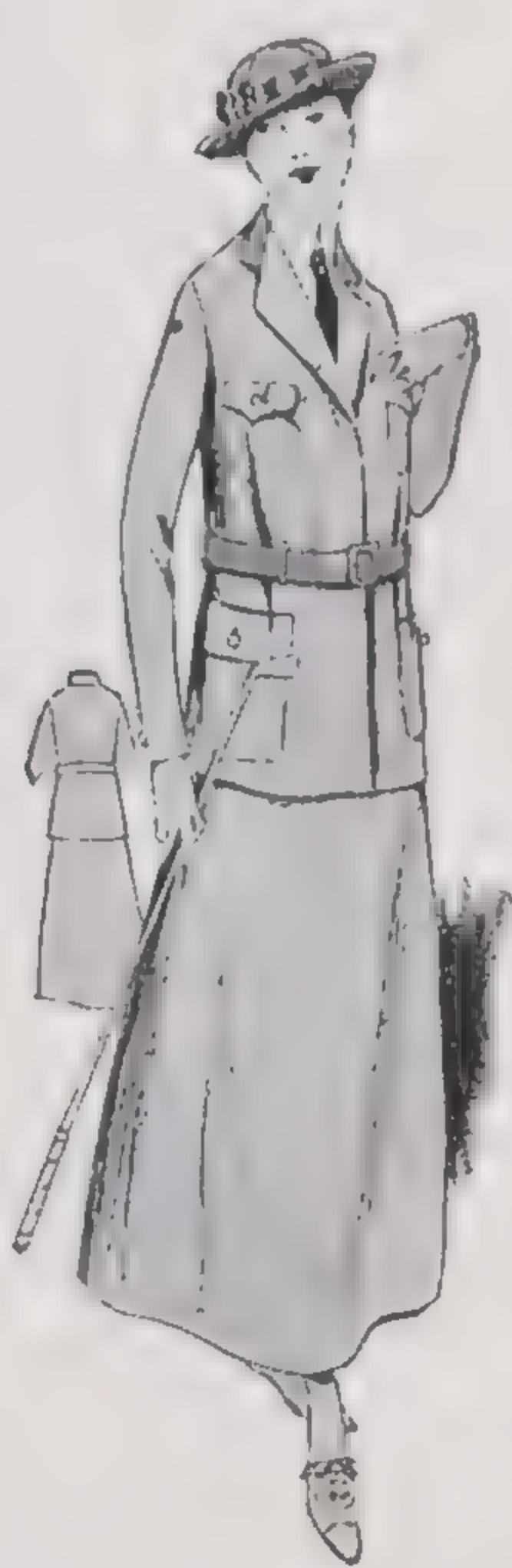
At the left of the group of models in the middle of the page is shown a knitted sports suit which comes in wood tones. There is a bit of green suède on the collar and green suède forms the belt. This suit has many convenient pockets, has good straight lines, and is an excellent example of the really correct sports suits which may now be purchased ready-made. Shown with it is a hat of stitched duvetyn, which comes in any of the sweater shades. The band contrasts in color with the hat. The model shown is tan with a green band. The soft brim makes this an excellent type of hat for sports wear and makes it unusually becoming.



Copied stripe for stripe from a flannel original made by an English house well-known for sports clothes is this pocketed and belted coat; \$25



Lanvin created the original of this plaid serge suit which has a dapper piqué waistcoat and a narrow black bow tie; \$55



A good example of the ready-made sports suit is this knitted one in woods colorings; \$39.50; hat, \$4.50



This dress of natural colored pongee is an excellent type of frock for late spring and summer wear; \$19.85



A coat of this type is protective enough for motor wear and formal enough for afternoon wear; \$29.50



A light-weight coat of raja silk, suitable for wear in warm weather, avoids the shapelessness of many raja models; \$29.50

in certain tones of plain cheviot—among which are the attractive soldier blue and the delightful soft green blue, as well as many tones of gray and dark blue. This suit is well-made, well-cut, and well-lined, and is an excellent example of what may be found ready-made at the cost of a little search. It is sold by a house in New York which makes a specialty of attractive and wearable clothes at rather low prices.

The suit sketched at the lower left of the page is a pretty Lanvin model which comes in blue and green plaid serge; just a bit of violet appears occasionally in the pattern. The facings on the revers and collar are of violet cloth to match the color in the plaid. The suit has a charm-

Illustrated at the upper right is one of the prettiest of the new sports coats that have been imported this season. The original, of which this coat is an exact copy, was from Bradley in London, a house well-known for years for its correct and smart sports apparel. In this copy, the material is a black and white striped flannel and the trimming at the belt, collar, and cuffs is of black velvet. The coat may also be had in white with a blue or brown stripe. The plaits, which are held in by the belt, and which give fullness at the bottom of the coat, are possibly its most attractive feature. The coat is lined with flowered taffeta.

The hat sketched in the middle at the top of this page is suitable to

wear with formal or informally tailored suits. It is a hemp sailor with a satin crown. The only trimming is a garland of charming field flowers around the crown. The hat may be had in any color.

COATS FOR ALL USES

A smart and practical coat for general wear is sketched at the right of the group of models in the middle of the preceding page. This coat is made of gabardine in one of the newer weaves of the season, and it may be had in either a tan or dark blue color; it is lined with an effective black and white striped satin, and the smart collar is finished with a black satin tie. The coat is pretty enough to be worn over silk afternoon dresses, and yet is quite simple enough for motoring or traveling.

Another coat for general wear is illustrated at the lower right on the preceding page. This is a light-weight coat which is suitable for warm weather wear. It is of an imported raja silk and has a collar of brown velvet. The model is loose and graceful, and is conveniently pocketed. It is very easily slipped into, is admirable for motor use, and yet is trim enough in outline to avoid the shapeless appearance so many coats are apt to give. The coat is lined to yoke depth.

Another example of an attractive, moderately priced garment that can be bought ready-made is the natural colored pongee dress sketched in the middle of the three models in the middle of the preceding page. This dress has one of the new plaited skirts that are so greatly featured in the French models. It has a charming little coat-like bodice and a white batiste underbodice with a white *crêpe français* collar. The belt of a soft blue suède is trimmed with brass buttons, and a soft blue tie repeats this color note.

Shown at the upper left on this page is an afternoon dress of soft French taffeta and black silk net. The skirt is one of the prettiest of the new models, and has alternate strips of net and taffeta radiating from the waist to the hem. Toward the hem, the strips of taffeta gradually grow a little wider than they are at the waist-line, where they are separated by shirred sections of the net. The skirt is made over a black silk slip. The jacket-like bodice is embroidered with gold and silver thread, and the sleeves are of black silk net to match the skirt. The chemisette is of lace.

A smart evening dress is sketched at the upper right. It is one of the few rather long-waisted models; several of the best houses in Paris have shown one or two long-waisted models, which is rather interesting in a season when we have seen so much of the tight waist at the natural waist-line. The dress sketched is entirely of black satin with a trimming of black jet, and with lovely sleeves of black tulle. A dress of this character is of great practical use, and although it is in black, it is by no means the heavier type of black frock of which one sees so much during the winter months for evening wear.

NEGLIGÉES FOR EVERY TASTE

The three negligées shown in the middle at the top of the page are delicate in coloring and light in weight; they are, therefore, particularly suitable for spring and summer wear. The one on the extreme left shows a charming arrangement of soft Malines lace and plaited chif-



An afternoon dress of soft French taffeta and silk net shows a charming example of the new full skirts; \$39.50

A good deal of Malines lace and the same amount of plaited chifon went into this dainty negligée; \$14.75

Printed chifon fashions this robe which plays up to the mode of the moment in high tulle collar; \$12.75

A practical negligée with a little bolero jacket of net lace and a long slim skirt of crêpe de Chine; \$14.75

An example of the occasional long-waisted models which the French houses are showing is this; \$50.50

fon, with an edging of ribbon. It may be had in any light colors.

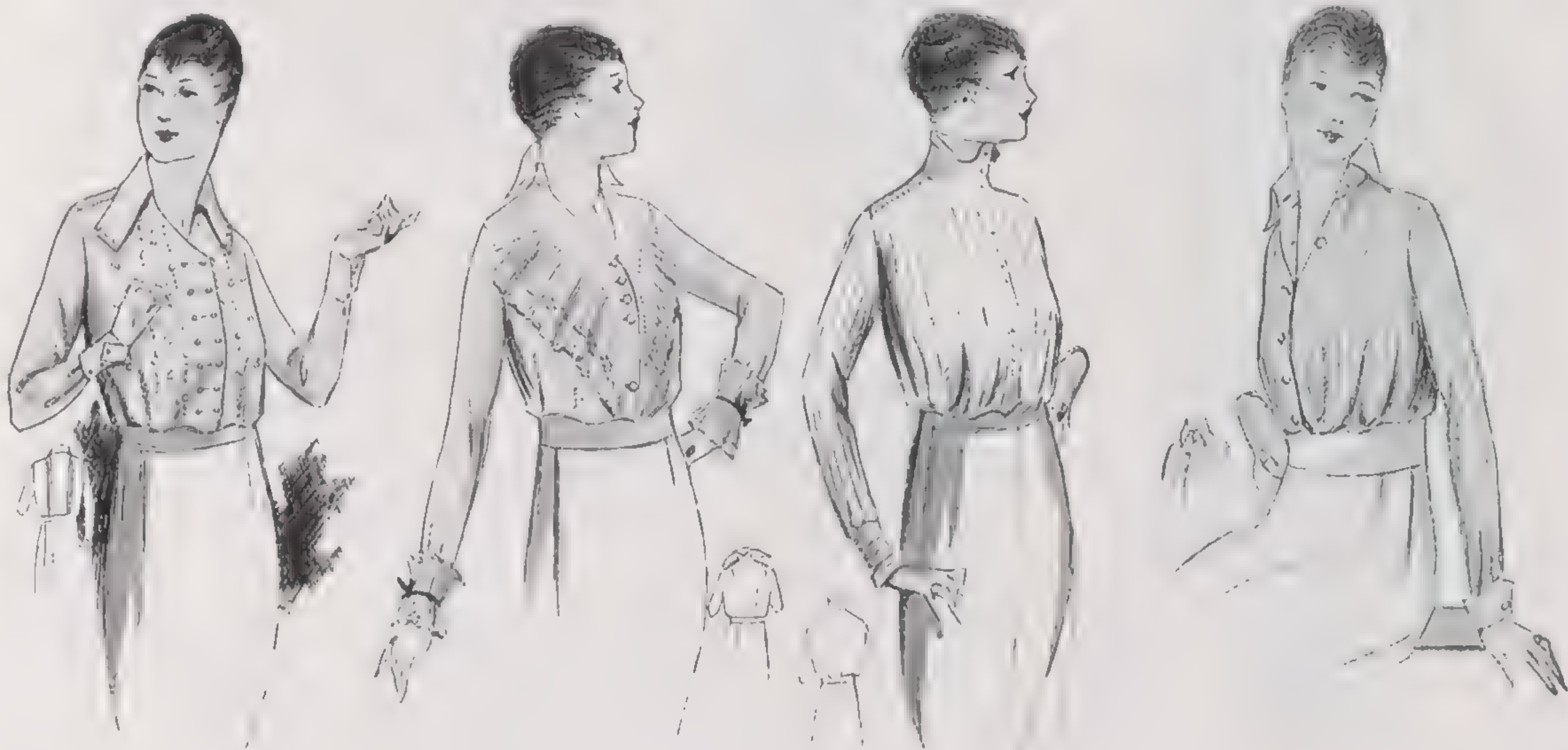
Shown in the middle at the top of the page is a lovely printed chifon robe to be worn over a slip of silk or chifon. The robe is finished with a tulle frill at the neck, and has a great deal of distinction in the beautiful coloring of the pattern and the delicacy of the material. The robe may be had in any light colors; the slip is not included in the price of the negligée. The negligée second from the right at the top of the page is dainty but most practical in character; it is made of crêpe de Chine. The little bolero jacket of fine net lace makes it a bit formal. Like the other negligées, this one may be had in any of the delicate colors.

Illustrated at the bottom of the page are some simple wash waists which are attractive for summer wear, and are all particularly inexpensive. The model shown second from the right is one of the simplest of the types of high-necked waists which may be converted into low-necked models. It is made of a fine dimity, and may be had with various widths of colored stripes, or in all-white. Of a type similar to the waist just described is the striped handkerchief linen model shown at the lower right. It is of an Irish linen with narrow tan, pink, or blue stripes. The color and cuffs are of white French linen.

The waist sketched at the lower left is of an excellent quality of handkerchief

linen. It is beautifully hand-embroidered and has a collar which may be worn high or low. The detail of the cuffs is interesting, and the waist is finished with the finest possible workmanship; it is, therefore, unusually good value. The model illustrated second from the left is of pink or white voile with lace-trimmed ruffles at the front, and lace-trimmed ruffled cuffs. This is another example of the inexpensive models which yet incorporate the latest novelties of the mode.

Note.—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Ave., N. Y.



Of an excellent quality of handkerchief linen is this smartly designed hand-embroidered white waist; price, \$5.75

A smart pink or white voile model with the popular jabot-like frills at the front which are new this spring; price, \$2

This waist of fine dimity, high- or low-necked, may be had in all-white or with stripes of various colors and widths; \$3.50

Striped Irish linen is the material of this pretty waist which claims an adaptable collar as an attraction; \$2.95

The YOUNGER GENERATION



I wonder if she turns her back so we can count "rich man, poor man, beggar man, thief," on the back of her French blue frock of English homespun, or if she is just running out to play, for this is certainly a playtime frock. The white linen guimpe is cross-stitched with pink, blue, and green roses, and the cuffs are piped with blue linen. The buttons are blue china

The dress at the upper left has a skirt of china blue and white batiste and over it a smock of solid china blue. The dickey and cuffs are of white linen with set-on stripes of china blue linen and the collar and belt are of batiste to match the skirt. A wee hat of blue milan with a puffy cretonne crown tops off the springtime freshness of the costume. This and frocks illustrated in the middle and at the upper right from Miss J. Stickney

Rose colored tagal straw with a knot of roses on it hats the little girl at the upper right. Not contented with being as long as a waist can be, the waist of rose colored linen she wears continues right on down to the hem of the skirt in four places and at the top all but covers up the white batiste guimpe. There are black cross-stitched bands on the sleeves, and white porcelain buttons rimmed in black button the guimpe. Cluny lace edges the collar

At the left is a frock of dull yellow linen, which is smart enough for afternoon wear and yet practical enough to skip the rope in. The skirt is circular, to make it wide enough to run fast in, and there is an inverted box plait at the back. White embroidery, big pearl buttons, accordion plaited frills of linen, and a black velvet sash are the trimmings. Dark blue milan and black velvet make the hat. This frock and the frock at right from Franklin Simon & Co.

The hat the girl at the right wears is round as a porridge bowl, of shirred white linen trimmed across the back with half a wreath of pink roses and two flyaway blue streamers. Her skirt of French blue linen shows the hollow of her knees. Pearl buttons trim the white batiste guimpe but yield as trimming to the eyelet embroidery done in red on the suspenders and overbodice. Three rows of hemstitching and one row of blue linen finish the white linen collar and cuffs



S E E N o n t h e S T A G E

ALTHOUGH, in its customary features, the current theatre season has been the most disappointing and disastrous in a dozen years, it has also been, in a few of its unexpected features, unusually interesting and successful. At a time when nearly all of our commercial managers have been losing money and several have been forced to the wall, Mr. Granville Barker, whose entire career indicates conclusively that he cares less for money than for art, has been coining money at a theatre which had already been consigned to the scrap-heap.

Scarcely less remarkable is the success of Mr. Emanuel Reicher's experiment. Mr. Reicher started his Modern Stage with nothing but an idea and an honorable reputation made in Germany. He had no theatre, no company, no following among the Broadway public,—nothing but a project to produce certain plays by such dramatists as Hauptmann, Ibsen, Björnson, and Tchekoff for the benefit of the few people who might care to subscribe to see them. At the initial performance of Hauptmann's "Elga"—which was reviewed in the preceding issue of Vogue—the Garrick Theatre was sold out; and the success of the production has persuaded Mr. Reicher to announce that it will be repeated later in the season. So many subscriptions have been received for the forthcoming performance of Ibsen's "John Gabriel Borkman" that the

Photograph by Sarony

Reviews of Plays Put On by Amateurs Who Play for the Love of Playing, a New and Significant Movement in New York Dramatic Circles—The New-old Delight of Lady Ursula

By CLAYTON HAMILTON



Photograph by Paul Thompson

A scene from Maeterlinck's play, "Interior," which is one of a series of plays produced at the Bandbox Theatre by the Washington Square Players. So encouraging was the initial venture of these amateur players that it bids fair to become a mile-stone in affairs theatrical

play will have to be given twice in order to accommodate the public. This financial support has been received without opening the box-office and without printing a single line of advertising in any of the newspapers. To be sure, it may be accounted for in part by the solidarity of the German-American circle of New York society and the enthusiasm of this circle for the better things of the drama. Those cultured Americans of German ancestry who used to crowd the Irving Place Theatre in the great days when the late Adolf von Sonnenthal was playing "Nathan der Weise," "Fuhrmann Henschel," and "King Lear" supported Mr. Reicher's experiment in force; but by no means all the limousines that

blocked the street in front of the Garrick Theatre on the evening when "Elga" was produced were owned by German-Americans, and the cheaper seats were in the main subscribed for by students of the drama who welcomed an opportunity to see a play which hitherto they had been permitted only to read. In a season when innumerable "popular" productions had failed for lack of patronage, Gerhart Hauptmann was drawing money to a theatre that had been dark for many months, and hundreds of people were clamoring for an opportunity to subscribe for a forthcoming performance of one of the least "popular" plays of Henrik Ibsen.

It has been complained of Mr. Barker and of Mr. Reicher that they are not

Photograph by Hall's Studio



So far beyond expression in words is "The Birth of a Nation," in which Miriam Cooper appears, that it achieves a new place in art

"Polenblut" left Vienna, underwent a metamorphosis, and now appears as "The Peasant Girl," with Frances Pritchard dancing in it

Time—just before the first act of "Polygamy"; place—the Park Theatre; cast—Chrystal Herne, and others. P. S. Play, "Dickey Bird"





Photograph by White

Carlotta Monterey delivering a dare, and Lou Tellegen "Taking Chances" in a French play in which the preoccupying concern of the Americanizers was apparently the deletion of naughtiness

Americans, like Mr. Shubert and Mr. Erlanger; but it remained for these foreigners to teach us that, even in the worst of seasons, the American public is willing to pay money to see the plays of Shaw and Shakespeare, of Hauptmann and Ibsen. The fact that it has ceased to pay money for many "musical comedies" of the American variety need not be deplored. If we must be provincial, let us be provincial not in admiring our own products at their worst but in admiring the products of other nations at their best.

REJUVENATING THE WORD AMATEUR

But American patriots may take comfort in the remarkable success of such local organizations as the Washington Square Players and the Neighborhood Players in making the non-commercial theatre pay at a time when the commercial theatre has been hard pressed to hold its own. These are organizations of amateurs,—that is to say, of lovers of the drama. They produce plays for the fun of doing so; and this is a better reason than that which actuates the majority of our commercial managers.

The word amateur is often spoken sneeringly by people who are deaf to its etymological significance; and such people are usually ignorant of the great things that have been accomplished by artists who have labored not for money nor for fame but only for the joy of the working. The Irish National Theatre Society, for instance, was organized only fourteen years ago by a group of amateur playwrights and amateur actors and amateur producers; but this little company of amateurs has already evoked a great dramatic literature that is not only national in its scope but also international in its appeal. Any movement which, in a few years, can contribute to the contempla-



Photograph by Baron de Meyer

In that very lively farce, "Taking Chances," Ivy Troutman plays a skilful part as the lady who is "taken" with the smile on the face of the burglar

tion of humanity at large such masterpieces as "Riders to the Sea" and "The Playboy of the Western World" is not to be sneered at. There is no inherent reason why what has been accomplished by amateurs in Ireland cannot also be accomplished by amateurs in America. The dead and deathless poet, John Millington Synge, never thought of writing plays until he was persuaded to do so by Mr. William Butler Yeats. Mr. Yeats offered him not money but the joy of working. Would such a dramatist, one wonders, have been allured into the theatre by such a manager as Mr. A. H. Woods? Mr. Woods, who knows his business, might have made a quarter of a million dollars with "The Playboy"; but Synge, whom the gods loved, died young, and had no need of money.

THE WASHINGTON SQUARE PLAYERS

THE Washington Square Players, Incorporated, is an organization of amateurs that takes its name from the *Quartier Latin* in which it was initiated. This organization has recently established itself at the Bandbox Theatre, at 205-209 East Fifty-seventh Street, a few yards east of Third Avenue. This comfortable little theatre may be reached conveniently by the Third Avenue elevated railroad or by the Fifty-ninth Street crosstown trolley.

It is the policy of the Washington Square Players to produce several brief plays in a single evening. The only restriction in regard to the plays is that they must have artistic merit. Preference is given to American products, but hospitality is also shown to works of well-known European authors which have been ignored by the commercial managers.

It was planned originally to give performances only on Friday and Saturday evenings and to limit the run of each bill to four weeks, or eight performances in all. But since the opening night on February 19th, the house has been sold out at every performance; and it has therefore been found necessary to modify the original intention by putting up additional performances. The charge for admission is only fifty cents. This small charge was established because the organization believed in "the democracy of the

(Continued on page 98)



Photograph by White

Even a public fed for a generation upon realistic drama may for one evening turn time pleasantly backward to the romance of the eighteenth century at the bidding of Virginia Fox Brooks and Robert Whitworth in "The Adventure of Lady Ursula"

THE NEW OUTDOOR SPORT OF MARKETING

NO LESS a person than Kaiser Wilhelm said that woman's conversation should confine itself strictly to the four "K's" — *Kinder, Kleide, Kirche, and Küche*. Whether or not one accepts this dictum, it can not be denied that when two or three are gathered together in any feminine assemblage, the four "K's" are never neglected as topics of earnest discussion. Perhaps of the four, the "K" that begins *Küche* is as absorbing as any, for even though a woman is not concerned with children, clothes, or the church, she can not evade some interest in the affairs of the kitchen.

SABLE CLOAKS AND PLAID SHAWLS

On almost any week-day morning in New York one may see all sorts and conditions of women hurrying to the Queensboro market to solve the problems of the last "K," whether in terms of filets, vegetables, or chuck steak. Here, indeed, do the extremes meet; the sable cloak elbows the plaid shawl.

When the New York municipal authorities, in their efforts to keep down the cost of living for the masses, established the borough markets, they probably had no idea of instituting a social custom at the same time. But, because of its particular accessibility, the smart world has adopted the great open-air market under the arches of the Queensboro bridge, just as gratefully as have the poorest and most recent immigrants.

She who is incited by the miraculous tales of her friends to make a pilgrimage to this wonderland of housekeepers, will not find an unblazed trail. The entrance to the Queensboro bridge on Second Avenue is well placarded with signs that direct the wayfarer to the public market. The signs are hardly necessary, however, if one follows the stream of beautifully appointed motors, as they glide down the half block from Second Avenue to the first span of the bridge. The opera itself brings out no greater number of limousines.

One does not actually need to go under the huge, buff colored brick arch to be in the market; the pavement outside

bristles with fruit and vegetable stalls. The vendors walk up and down, crying their wares, with perhaps a few of the choicest specimens in their hands, the better to attract the prospective customer.

THE OMNIPRESENT "BOY"

Boys with tall baskets rush in and out among the people, persuasively offering to take home marketing. "Only fif-a-teen cents, lady, only fif-a-teen cents." "Carry home your marketing, lady." "Say lady, let me carry it home fer yuh." Such are some pleas, but, on the other hand, the sellers of neat and unostentatious black bags urge one to carry it oneself as part of the game.

Penetrating farther—beneath the bridge itself—one finds orderly rows of stalls. There are several ranks of every variety of tradesmen—butchers, fishmongers, vegetable men, dairymen, and egg sellers. Nor do they cower like the modest violet unseen; by voice, by gesture, and by flamboyantly painted signs, each makes known the superiority

of his wares over those of any other dealer in the same specialty.

It is hard to choose. All the butcher shops look immaculately neat; the smaller cuts of meat are displayed under shining glass, while the whole beeves, pigs, or sheep, are kept, safe from the marauding fly, in big refrigerators.

"YOU HERE, TOO!"

Although the booths are many, there are customers enough for all. Housekeepers of every class and nationality stand waiting their turn at each counter. It would be almost impossible for a New Yorker to go through the market without see-



Mrs. John M. Toucey at the public market with her chauffeur to carry her purchases



Photographs by Edwin Levick

The smartness of public marketing appeals to fashionables, and the practicality of it to the city, which brings the producer and the consumer face to face in the municipal markets

ing at least one friend or acquaintance. Here brides are wont to congregate, and greet each other with an ecstatic: "You here, too? My dear, isn't it too wonderful? You must try my butcher."

Indeed, so fascinating has the marketing game become that the luncheon guest who comments favorably to her hostess on the excellence of her salad is almost sure to be given its genealogy; to be told that "those delicious artichokes were bought at the Queensboro Market, four for a quarter—imagine!" Nowadays it is not considered bad form to initiate one's guests into inner secrets of the larder, so widely popular has the pastime of municipal marketing become. Moreover, it is scarcely remarkable that,

(Continued on page 108)

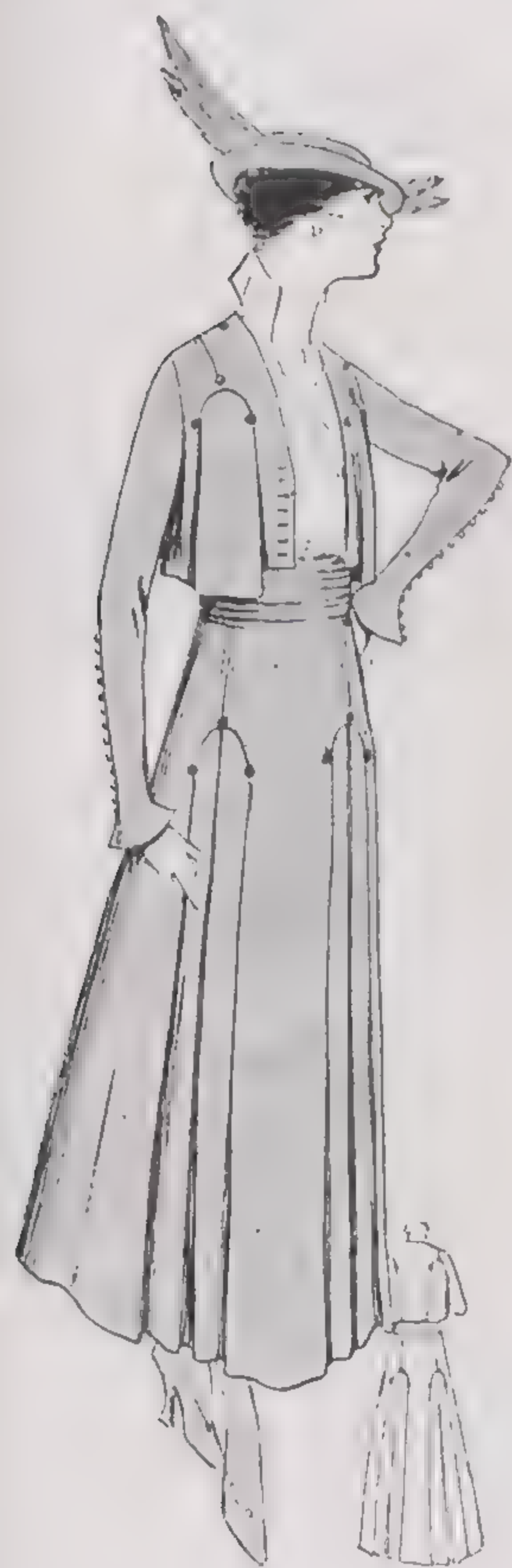


"Say, lady, leta me carry it to the motor; only fif-a-teen cen's, lady, only fif-a-teen cen's"; and so Mrs. Le Roy King "leta" him carry it



For women, "Kinder, Kleide, Kirche, and Küche," says the Kaiser, and so he must be gratified to see the smart world go amarketing

VOGUE PATTERN SERVICE



Nos. 3012/8-3013/8
Short coat and short skirt have the new fulness and the new plaits to keep the fulness flat as the mode of spring fashion demands



Nos. 3016/8-3017/8
A most charming afternoon tea frock of voile and taffeta has the overdrapery of voile weighted with a rather wide taffeta hem

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or \$1 for the complete costume. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breems Bldg., London, E. C., England

THE designs illustrated on this page are from the web and woof of the spring fashions of 1915. Vogue takes pleasure in disentangling the salient points and beauties of the many, many fashions presented every season, and by its trained and minute observations in weaving into the pattern designs those features which it considers the best. In the patterns Nos. 3027/8-3028/8 is featured a clever combination of materials, taffeta and voile or taffeta and old-fashioned grenadine. The skirt is made in alternate panels of these materials over a rather narrow straight underskirt. Patterns Nos. 3023/8-3024/8 show one of the newest waists, which is buttoned down the front half-way and opens at the side back. To illustrate a graceful way to use very wide silk braid, patterns Nos. 3021/8-3022/8 are shown. The frock is cut with separate waist and skirt, but it gives the appearance of a one-piece dress with little shirrings.



Nos. 3021/8-3022/8
Wide silk braid is smart in this two-piece frock which looks like and has all the advantages of a one-piece frock for the afternoon



Nos. 3018/8-3019/8
A three-piece costume with a short jacket is both modish and serviceable if developed in gabardine with taffeta for bands and buttons



Nos. 3025/8-3026/8
Narrow braid trimming on taffeta and serge gives just that hint of militarism which is sanctioned in the suit for the spring of 1915



Nos. 3014/8-3015/8
Drapery in the overskirt becomes, in the back, plaiting; the little tabs on the belt are only a bit military. The bodice is oddly yoked



Nos. 3027/8-3028/8
Taffeta and grenadine alternate in the panels of the skirt of an afternoon frock with slightly full sleeves, frilled high collar, and draped bodice



Nos. 3023/8-3024/8
Buttons on the sleeve, buttons down the front, trim a waist that dons a very pointed collar and opens down the side back along the panel



Nos. 2981/8-2982/8

The balance of favor inevitably tilts in favor of this frock because of its simplicity, but each detail of cut and finish weighs the balance still further



Nos. 2943/8-2944/8
The wide Quaker collar appeared in the opening at Martial et Armand's; with the omnipresent wide skirt



Nos. 2854/8-2855/8
By odd details is smartness known. Girdle, sash, and front blouse-panel are cut in one



Nos. 2957/8-2958/8

Jenny cunningly cuts the skirt to show a ruffled skirt beneath, and many there be who follow her. The surplice blouse has wide inserts, broad-striped



Nos. 3008/8-3009/8
In the crispness of tulle and taffeta such a plaited butterfly frock is irresistibly lovely



Nos. 2833/8-2834/8
Roses drape a skirt above slim ankles to the considerable height the new mode demands

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or \$1 for the complete costume. An illustration, directions, and material requirements are given with each pattern. Orders from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Building, London, E. C., England

FROCKS FOR MORNING, FOR LUNCH-

EON, AND TEA, AND FROCKS FOR THE

DANCE THAT FOLLOWS EVERYTHING



Nos. 2959/8-2960/8
The novel scalloping of the skirt is set above scalloped chiffon in a manner new with Paris this new spring



Nos. 2814/8-2815/8
The quaintness of the seamed and skirted bodice of this frock is in accord with the beruffled petticoat



Nos. 2754/8-2755/8
Above a full skirt, a coatee and blouse makes a costume. Blouse and coatee in one pattern for 50 cents



Nos. 2819/8-2820/8
Demurely quaint, this frock in organdy with a close old-pink taffeta coat has unusual grace of line and color



Nos. 2776/8-2777/8
The grace of the tunic cut with the blouse is in its length; the low collar-yoke gives it sufficient lightness



Nos. 2894/8-2895/8
To line a satin girdle with bright velvet—and show it a bit—gives a unique trimming to a white tulle frock



Nos. 2916/8-2917/8
A checked suit bound with black braid is one of the new season's most acceptable and becoming fashions

Nos. 2877/8-2878/8
A suit with the fulness of the coat drawn into shirrings in front and finished only with tiny arrow-heads

Nos. 2825/8-2826/8
Practicality and smartness are particularly good features of this suit which can not fail to be observed by all

Nos. 2839/8-2840/8
This suit with an adjustable collar and flaring skirt and coat is equally effective in taffeta or in serge

Nos. 2900/8-2901/8
If there be a preference shown to any one length of coat, it would seem to be this one, short all around

MODELS WHICH ILLUSTRATE THE DIFFERENT TYPES OF TAILORED AND SEMITAILORED SUITS AND WHICH ARE SUITED TO THE FABRICS OF THIS SEASON

COATS well above the waist-line and well below it, coats fitted, and coats frankly loose; sleeves long and set in prim normal arm-holes, and sleeves frankly of the bishop type; these are characteristics of the suits of the season. Skirts are straight and skirts are flared, skirts are shirred and skirts are plaited, but at least in one thing they agree; all of them are short—at least seven inches above the ground. Such are the accepted fashions for the tailored and semitailored suits of the spring.

The fad of combining materials, which was initiated last season, is still a feature of fashion, and taffeta and gabardine, or faille and serge, are favorite combinations for the semitailored suits of this season. Taffeta and voile or taffeta and marquisette are also attractively combined. Striped and checked materials are favored this spring and the serge with an em-

broidered stripe is one of the newest materials. Nos. 2979/8-2980/8, which has the plaited skirt sanctioned by all the world, shows a charming way of introducing stripes in a waistcoat to be worn under a cutaway coat. A similar ruse is illustrated in Nos. 2867/8-2868/8, in which pattern the coat is almost an Eton.

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist, coat, or skirt, or \$1 for the complete costume. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue Patterns may be purchased at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breems Bldg., London, E. C., Eng.



No. 2905/8
A peasant blouse which may be worn low or high necked, and which has narrow ruffles for a vest

Nos. 2979/8-2980/8
A skirt with only the front gores plaited, and a coat with a new version of the surplice line and bell sleeve

Nos. 2867/8-2868/8
For the semitailored suit such as this with an all but Eton jacket, pongee has returned to high spring favor

Nos. 2992/8-2993/8
A sports coat and separate skirt, both of which are in excellent taste for outdoor wear in town or country

No. 2989/8
A double-breasted blouse, which is at its best in natural colored pongee, gives a hint of military style

SEPARATE BLOUSES AND SEPARATE SKIRTS, WITH

THE NEWEST FASHION FEATURES WOVEN INTO EACH



No. 2919/8
Included with this blouse pattern is that of the coatee, which is made separate from the blouse



No. 2891/8
Waistcoats of gaily striped silk or piqué like these are frankly in evidence under the short coats



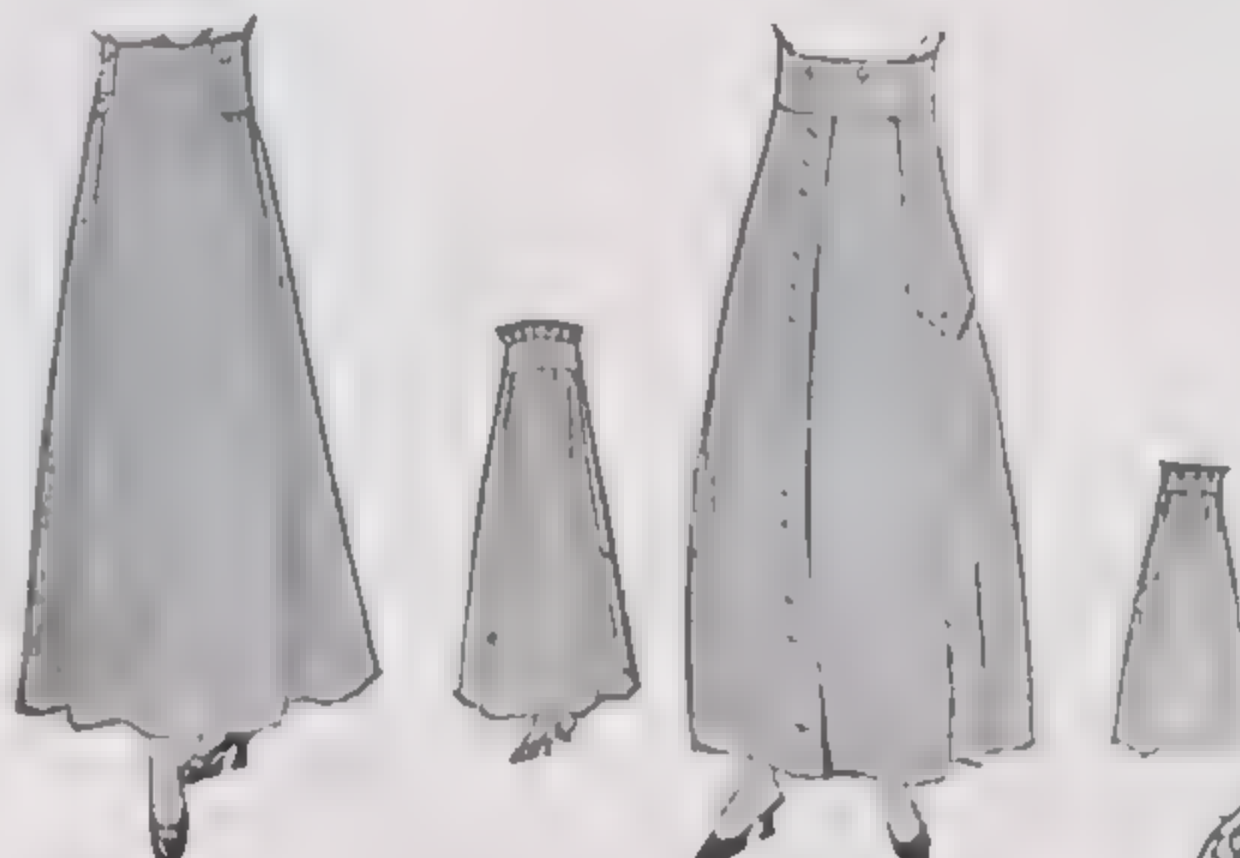
No. 2922/8
Such a smart blouse as this answers all questions as to why ruffles have returned to use and favor



Nos. 2683/8-2684/8
A skirt with a plaited panel and a hip-yoke in front only, and a blouse suitable, with its wide and narrow tucks, for crêpe

Nos. 2498/8-2499/8
Plainness and good taste are shown in this waist and skirt which are designed essentially for outdoor wear in the country.

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or \$1 for the costume, except No. 2891/8, in which, for 50 cents, are included two waistcoat patterns. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Building, London, E. C., England



No. 2998/8
The fad of the spring for circular skirts is represented in this one with a yoke and well-placed pockets

No. 2798/8
A model with the essentials of the well-cut sports skirt; belt, commodious pocket, and adequate width

No. 2771/8
A separate skirt, that may be worn with a semi-tailored blouse, is this with fulness gathered in

No. 2827/8
A sports skirt may have fulness, if it is cleverly arranged as is the side fulness below the hip-line here



Nos. 2697/8-2698/8
The raglan sleeve of the blouse recommends this costume, and the simplicity of cut of the two-piece skirt does likewise

No. 2821/8
Here crêpe or voile makes a blouse to be alternated with a more strictly tailored blouse

No. 2920/8
The adjustable collar, as well as the unusual back of this blouse, makes it a new favorite

No. 3010/8
A blouse of white batiste, with collar and cuffs faced in becoming bright colors

No. 2880/8
The adjustable collar cut in one with the fronts of the waist is to be noted in this model

Nos. 2869/8-2870/8
The checked batiste waist may be made with an inserted front vest, and the tailored skirt with a deep buttoned hip-yoke

PATTERNS FOR LINGERIE AND THE NEGLIGÉE,

EASY TO MAKE AND CHARMING TO WEAR

THESE lingerie patterns are selected not only because of their simplicity, which practically eliminates all long tedious seams, but because each one features some particularly good cut. For example, No. 2800/8 has but two short under-arm seams and about a half dozen stitches on each shoulder. In each and every lingerie design on this page will be found some such feature to recommend it to persons of discriminating taste in their choice of lingerie.

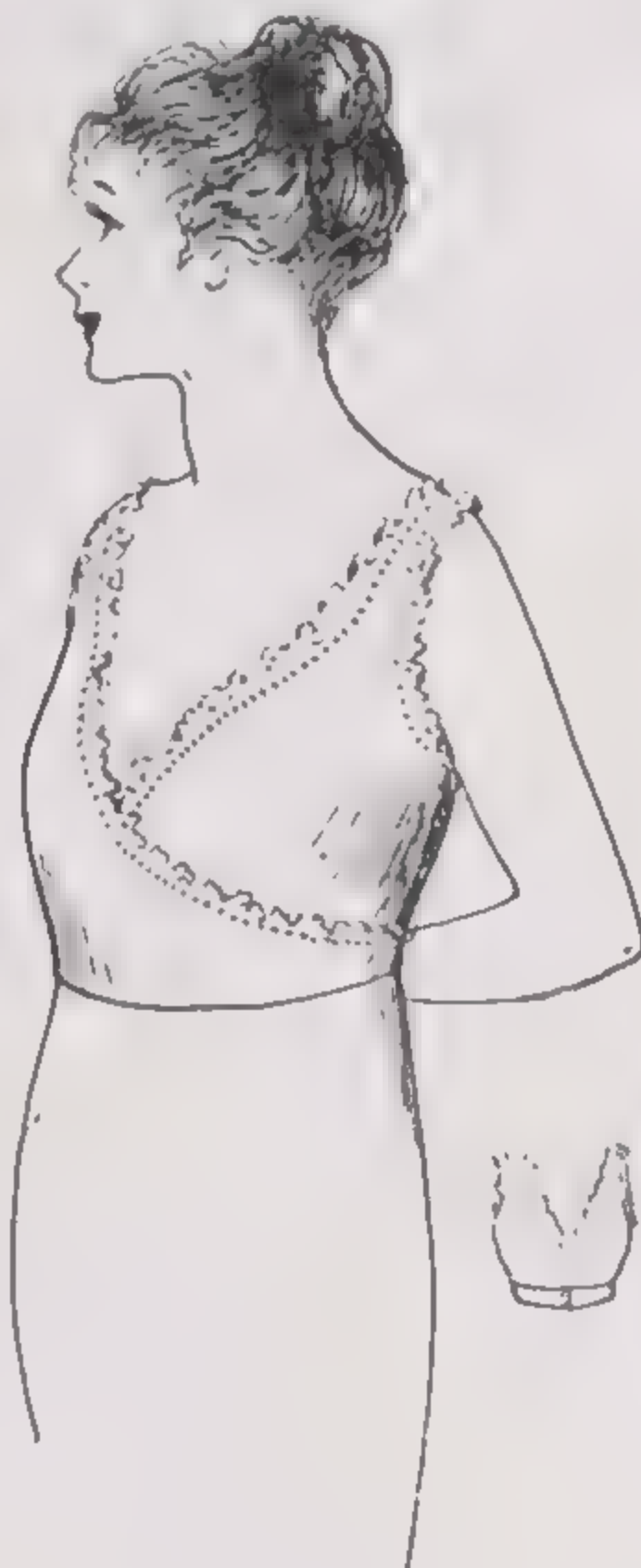
The patterns on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at \$1 each for the full-length negligées and 50 cents for short negligées or lingerie. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue Patterns may be purchased at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal., and Rolls House, Breems Bldg., London, E. C., England



No. 2701/8
Doubly ruffled and crossed in surplice fashion is one of the most trim and attractive of kimono-cut negligées



No. 2849/8
A flounce of lace, with a bow to fasten it under the arm, veils the simplest of room jackets in china silk



No. 2582/8
A simply cut and simply trimmed surplice brassière cleverly hides its fastening at the waist-line in back



No. 2890/8
A practical brassière, developed in linen and edged at neck and arm with Cluny lace, is cut to fit closely



No. 2813/8
A negligée takes its cue from many a short-jacket model but the whole is cleverly cut despite jacket effect



No. 2810/8
Tiny straps hold up the dainty brassière that fastens in the back over drawers that fasten in the center front



No. 2800/8
Four seams only, and the two on the shoulder very tiny, are sufficient recommendation for an envelope chemise



No. 2010/8
A French combination is cut with a chemise top and at the knees is gathered into short knickerbockers



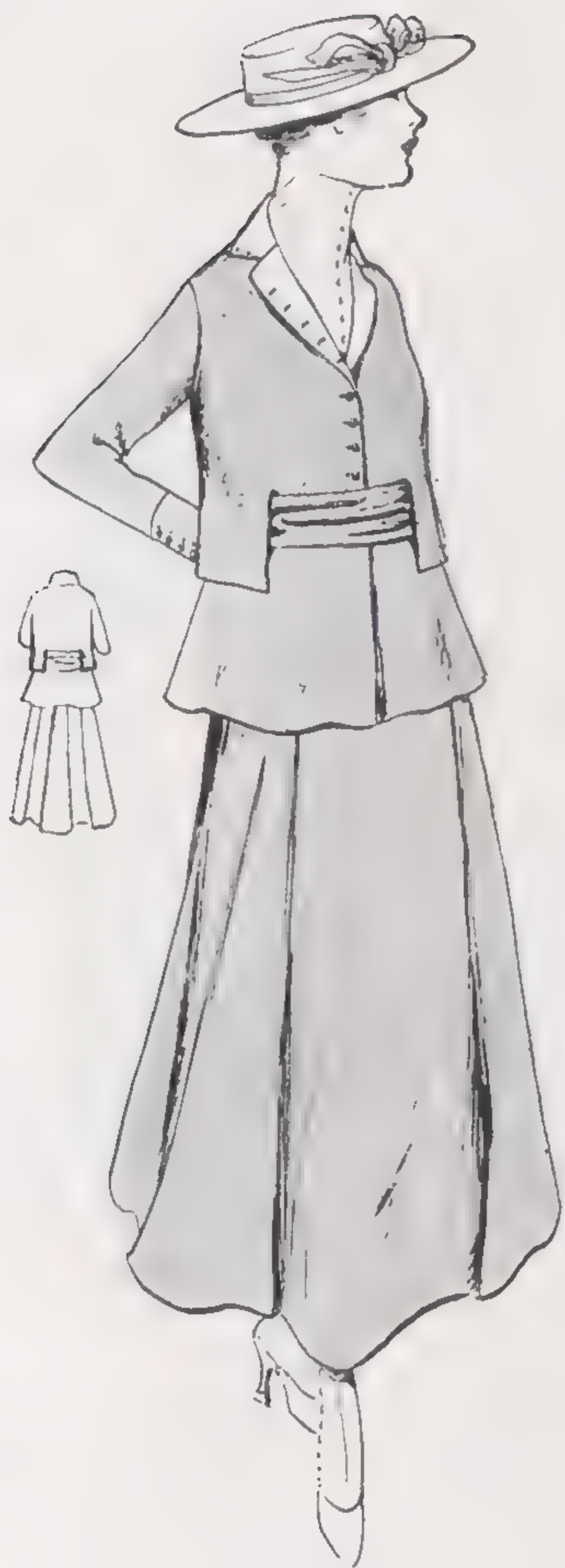
No. 2816/8
A straight length of material is gracefully draped and cut with a train in a negligée with pleasing lines



No. 2586/8
The inimitable manner of Poiret is shown in the concrete simplicity of the lines of this undergarment



Nos. 2862/8-2863/8
With the return of the petticoat to use and favor, this flounced model becomes acceptable and necessary



Nos. 2706/8-2707/8
Since the suit skirt is five gored, the peplum of the jacket—itsself below a false peplum—flares consistently



Nos. 2830/8-2831/8
Porcelain blue taffeta, black velvet girdle, a rose; a dance frock for a schoolgirl



Nos. 2896/8-2897/8
If in pongee with a gaily striped vest, this frock could be easily laundered



Nos. 2710/8-2711/8
For taffeta and organdy flowered and picot-edged, and for a girl's wardrobe



Nos. 2714/8-2715/8
A Russian smock adapted to a novel and charming frock for serge or linen, or for striped tub flannel for sports



No. 2536/8
The baby's layette consists of thirteen pieces,* in one pattern for 50 cents

The children's patterns on this page (sizes under each illustration) are 50 cents each; No. 2536/8 includes the patterns for thirteen garments for 50 cents. Sizes of misses' costumes are 14, 16, and 18 years, and are 50 cents for waist or skirt; Nos. 2830/8-2831/8 comes also in 34 and 36 bust measure. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breems Building, London, E. C., England

FROCKS FOR THE SEVEN AGES OF
GIRLHOOD, A SMOCK FOR CHILDHOOD,
AND SMALL SUITS FOR THE SMALL MAN



Nos. 2898/8-2899/8
Sizes 14 to 18 years
For écreu batiste and tan Cossack linen stitched all about in brown



No. 2644/8
Sizes 2 to 8 years
For fifty cents come three pieces; coat, shirt, and knee trousers



No. 2822/8
Sizes 4 to 8 years
The shirt is plaited or plain; pattern includes trousers and shirt



No. 2182/8
Sizes 2 to 6 years
A wee bit of smocking for yoke on a wee bit of frock to play in



No. 2645/8
Sizes 2 to 8 years
A frock designed to be unbuttoned, and ironed all in one piece



No. 2612/8
Sizes 2 to 12 years
The belt of this coat may be worn buttoned front or back

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Meeting the good taste of the critic of furniture

¶ The connoisseur in period studies not only knows the value of each line, but reads into it its true meaning. The connoisseur also knows the importance of the proper use of the correct wood, with its authoritative treatment.

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¶ Usually, wherever Berkey & Gay Furniture is sold you will find an organization qualified to advise and suggest authoritatively upon any house furnishing detail. The following firms are representative of Berkey & Gay dealers everywhere:

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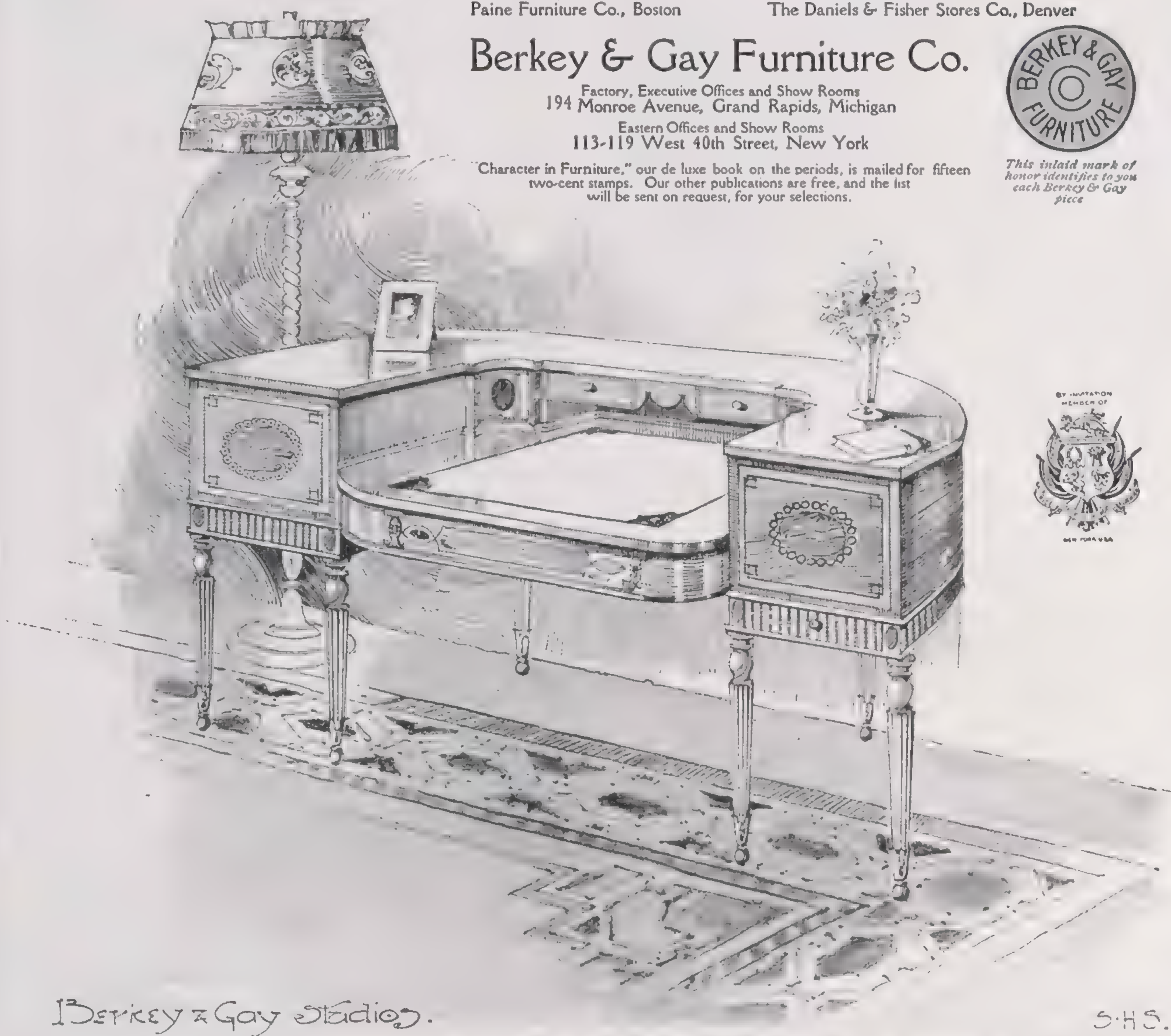
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"SMART Fashions for Limited Incomes" can be found aplenty in the matchless assortment of DEBEVOISE Brassières for Spring and Summer—"a style for every figure at a price for every purse"—50c, \$1.00 and up, at dry goods and department stores everywhere.

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World's Oldest and Largest Brassière Makers, and Sole Manufacturers of the

DeBevoise
(Pronounced "debb-e-voice")

THE ROULETTE WHEEL TURNS AGAIN

(Continued from page 47)

was Mrs. Huger Pratt, is on an important mission from the King and from the Servian people, to London. The Prince and his charming wife, who is said to be the most regal-looking princess of Servia, have endowed an ambulance in Servia which is doing immense good at the front. They take personal charge of it and defray all the expenses of its operation. They have a palace near to that of the King, as Prince Kara-Georgevitch has charge of the Servian exhibit of war trophies which is being shown in London, and has been intrusted with an important private diplomatic mission from his King, one which may take him to America as well as to London.

Prince Mirza Riza Khan has returned to "Danichgah," his wonderful peace villa at Monte Carlo, after some weeks spent at Teheran, where as minister of justice, he played a prominent part in the splendid ceremonies and fêtes at the coronation of the young Shah. Prince Mirza, his charming princess, and their two children are old residents of Monte Carlo, and the fame of his Gallery of Peace at "Danichgah" in the boulevard de l'Observatoire has spread and become more than ever vital by reason of the war. The princess is a Swedish woman by birth, and is a well-known poet of her own land.

At tea in the Hôtel de Paris recently Mme. de Bittencourt wore a plain black hat of fine straw tilted up at one side and ornamented with a huge tent-like bow of blue black ribbon. With her beautiful white hair and distinguished appearance, the effect was exceedingly smart. Mme. de Bittencourt is the wife of an attaché of the Chilean legation at the Court of St. James', and her daughter was married last year to Lord Lisburne.

CHARITIES SHORTEN PLEASURES

Dr. and Mrs. Joseph Blake made a flying trip to Monte Carlo earlier in the season, but their stay was of short duration as the doctor, who is a surgeon in an American ambulance, is much occupied in American relief work in Paris. Mrs. Blake was until recently Mrs. Clarence H. Mackay. Many other prominent people who usually devote months to the Riviera have been able to come only for a short stay this season; among these are Mr. Howard Gould, Mr. Anthony Drexel, Mr. Paris Singer, and Colonel and Mrs. William Cornwallis West.

Tadé Styka, the marvelous Polish boy artist, with his father, Jean Styka, the well-known painter, is stopping at "Château de Valrose," Nice, which has been loaned to the Styka family for the duration of the war. Baroness Orczy, the author of "The Scarlet Pimpernel," and other romances, has arrived with her husband, Mr. Montagu Barstow, and they are occupying villa "La Costa," which has been loaned to them by Mrs. French.

Mr. and Mrs. Leyland de Langley are at their château "Théoule," at Cannes. They have given a motor ambulance for war work, besides contributing a large sum of money to the South African hospital ambulance.

Princess Michel Murat (née Stallo), has been directing the hospital at the hotel Imperial, Nice, but this hospital has now been taken over by the French Govern-

ment and put under military régime. Dr. Samuel Watson, pastor of the American Episcopal church, avenue de l'Alma, Paris, has, with Mrs. Watson, just made the trip from Paris to the Riviera by motor, for a much-needed rest, as they have been constantly occupied since the beginning of the war with relief work in connection with their church. They passed a few days at Monte Carlo, as the guests of Mr. and Mrs. Edward Tuck at villa "Menesini." Mr. and Mrs. Tuck are of the class of very rich Americans whose charities are wonderfully generous, but are unostentatious. Their charities among the poor of Rueil, near Paris, where their château "Vert-Mont," the Malmaison of the Empress Josephine, is situated, antedate the war a long time. There they have founded a manual training school, and a perfect little hospital, both of which they maintain at their own expense. At the outbreak of the war, the hospital was put at the disposal of the French authorities, and there, under the care of their own doctor, Mr. and Mrs. Tuck are providing for sixty wounded men.

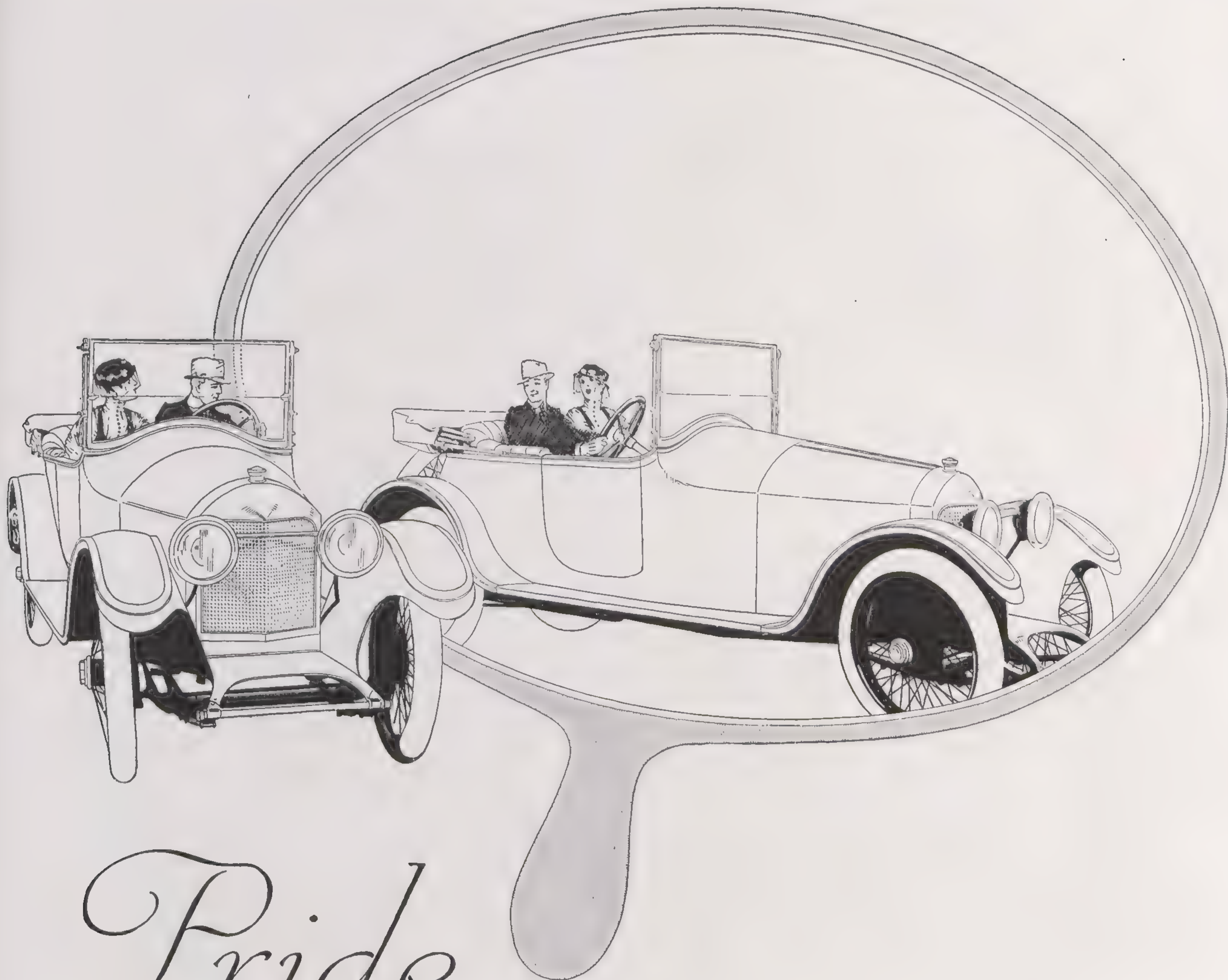
THE DUCHESS DE CHOISEUL

Another American woman of the Riviera, who lives unostentatiously,—and who is giving her five sons to the army of France—is the Duchess de Choiseul (née Forbes). The Duchess occupies villa "Terza" at Mentone, and her home has been all this winter a private hospital for the convalescence of her own sons. The Duke de Choiseul, her eldest son, who married Mrs. Hamilton Payne, is located at Toulon. Count Gabriel, her second son, was wounded in the left temple in the battle at Saint-Mihiel, and has since been with his mother at Mentone. Count Gilbert was forced to leave the front on account of a severe lung affection contracted near Rheims; Count Claude, the baby of the family, is home on a furlough, and Count Hughes, another son, is still at the front. The Duchess, besides making the soldiers of her own family comfortable, finds time to knit indefatigably for other soldiers who are at the front and at Mentone.

AN AMERICAN HOSPITAL IN FRANCE

A really excellent example of American hospital methods is shown in the hospital founded in Nice by Mrs. Dulany Hunter, the wife of our American consul there. The hospital is located at villa "Gersof," promenade des Anglais. Each of the sixty beds in it is endowed by American women residents at Nice with a sum sufficient for its maintenance, and every bed is occupied. The food served is, of course, the best; "Ernest," the popular *restauranteur*, is the caterer, and there is superior medical attendance. Mrs. Hunter has turned her Monday afternoons at home into teas to which all the women bring their knitting or other work for the soldiers. She has also organized a separate workroom where the uniforms and kits of the convalescents are renewed, and lucky is the soldier who finds his way into the American hospital at Nice, for when he is ready for the fray again, he goes back a new man, as to wardrobe as well as to health.





PRIDE is the mirrored image of self-respect; a self-compliment reflecting judgement, achievement, or possession. Pride of possession is most experienced by those of culture who best appreciate the world's newest achievements.

Pride-value is become a sound basis of judgement in any purchase, and an item of large consequence in the choice of a motor vehicle.

Scripps-Booth luxurious light cars for the first time offer pride-value in minimum weight together with the most advanced construction and complete appointment of any motor car of today.

Art and psychology in these designs blend with engineering and factory processes to produce the world's highest achievement in motor cars of the maximum-luxury type, giving to Scripps-Booth cars as to no others, that priceless attribute of self-respect, which the man reflects as Pride.



Scripps-Booth Company
Detroit, Mich.



Antoinette Brassieres

Every season there is always one garment that is a dominating factor in style requirement. This season it is the combination of corset and brassiere.

It may chance that the eye of one fortunate enough to have her gowns individually made, will fall upon this. If so, we say to her, quite as much as to the woman who fills her requirement in the "Ready-to-Wear," that the brassiere is an essential garment in the modelling of the figure, completing the firm foundation that most effectively sets off the gown.

Whatever period the gown is from, it is sure to have a "set-in sleeve" and a touch of the military, which spells a trim figure, erect poise, resulting from a properly shaped and fitted brassiere.

*Antoinette
Brassieres*

The Antoinette supplements the top of the corset quite as the designer intended it should.

For full figures, while controlling and shaping the bust, it does not crowd the flesh under the arm or shoulders—the brassiere is too skillfully designed.

A brassiere is also considered as a piece of lingerie, and must be dainty, exquisitely so; and as an undergarment, is laundered frequently—which means that it must be so carefully designed and made, regardless of its delicate effect, that it may always retain its shape.

A variety of styles is featured in Antoinette Brassieres—beautiful lace and embroidery conceits, showing the artistic, nimble fingers of the French designer; also plenty of tailored designs, for those who prefer choice materials but simplicity; others for the woman who must have a firm, strong brassiere to shape and control the bust. Attractive models at One Dollar and all the way

Up To Twenty Dollars Each

The Warner Brothers Company

New York

Chicago

San Francisco

THE HANGING GARDENS OF BANBURY CROSS

(Continued from page 48)

with reproductions of early Hispano-Moresque wares. The crude lines and barbaric coloring of these gave the window treatments a suggestion of authenticity that ordinary window boxes could not have done; they were the "added touch" that made the house look as though it belonged there, as though it had been there for generations. The flowers used were the coarser, weed-like varieties such as the dahlia, golden glow, marigold, and dwarf sunflower; rank, flowering things all of them, bizarre in coloring, strong of leaf and stem. The result was an informality that was delightful.

One often sees the charming Japanese dwarfed gardens used as table centerpieces, or elsewhere about the house or porch. However, their use as window boxes was not thought of by a living soul about Banbury Cross, until little Tommy Tittlemouse thought of it. The idea was in the atmosphere, of course, and as soon as he found it floating around he made the window box at the top of page 48. The box containing the garden was made to fit the window sill in the usual way, but the top of it was cut along decorative Japanese lines. When this box was done he liked it so much he made several like it. They were all lacquered or painted a bright vermillion, and the fronts and ends were ornamented with typical Japanese symbols in silver and gilt. The color of the boxes combined with the colors in the little porcelain garden accessories, gave the brilliance of flowering plants to the more or less shaded windows of the house where real flowers grew reluctantly.

EVEN THE OLD-WOMAN-IN-SHOE

Whatever the window gardens may have meant to the rest of Banbury Cross, no one welcomed them with more enthusiasm than did the "old woman who lived in a shoe." She was near distraction supplying new amusements for her innumerable offspring, and for the moment, at least, the window box fad proved her salvation. As a variation of the Japanese garden idea she decided that a window-box-world would put a new interest into the playroom. This room was built with glass on three sides like a sun porch, and so she built a continuous window box around the three glass sides of the room.

Forests, gardens, and villages were represented, and there was even a woodland pool containing the smaller varieties of goldfish. (It was here, in fact, that Tom Tittlemouse afterward came afishing.) In addition to these live beasts, the play-world, various sections of which represented different countries real and imaginary, was inhabited by small porcelain people, animals, and birds. The little fish tank which contained the woodland pool was made to fit snugly into the box, and as the earth was packed firmly about it at each end, the "woodland" could grow to its very edge. The fish, the porcelain figures, and some of the plants were perennial.

TRUST JACK SPRAT TO DO IT UP BROWN

The Jack Sprats always seemed to do the right thing, in the right place; and at the right time, too—which is just a little ahead of some one else. They had already designed some unique awnings of plain fabric with simple applied designs and borders in brilliant colors, and when the window box fad became popular they ordered window boxes on which the awning design was repeated in stencil. This plan made the windows of the house especially complete, and had the added virtue of maintaining a unity in the exterior decoration of the house.

Each period of architecture presented possibilities of its own in just these ways, which the Banbury Crossers applied to their individual demands. The principal thing was, however, that they discovered that every house, no matter what its limitations or its architecture, had possibilities for unusual window adornment; this fact had Mary and her neighbors proved conclusively. Of course Banbury Cross, as history plainly tells us, was one of those villages situated in a district quite remote from Tipperary and, therefore, may have been no cynosure. But all these little people come trooping out of their houses and down the Banbury Cross roads to greet you with the spring; with the naiveté of Peter Pan they ask you if you still believe in them—and beg you the next instant to say that you do. The secret is that, if you do, you will know without being told that a box of flowers on the window-ledge or a bird stick in the bush will add a welcome touch of picturesque variety to spring days in town.

PAINTED GAIETY IN FURNITURE

(Continued from page 53)

For the guest-room which does not wish to declare itself a feminine bedroom, there are powder and puff boxes which are lovely without and conceal a surprising array of feminine requisites within. The top of a box which is shown both open and closed at the lower left on page 52 is in three decorated panels. When these are opened the middle panel is found to be a mirror with a candle-holder on its base, and the two end panels, which open backward, uncover compartments for toilet articles. The box which is shown open is decorated with a peasant design of gay flowers on a Copenhagen blue ground, while that which was photographed closed is painted a dull yellow and has decorations in red and blue after the manner of Pergolesi. Each puff and powder box is 19 inches long by 12 inches wide and costs \$24; it may be decorated for any room.

Chintz may refresh a room as readily as painted furniture, and chintz curtains often suggest novel accessories. The iron door-stop, shown in the middle at the bottom of page 53, was copied from the pre-

vailing motif of the chintz at the lower right corner of the same page, and painted in similar color; the door-stop is \$18 and the chintz is \$5.85 a yard. A lacquered work-box on a dark polished table makes a pleasant spot of color, and humble flower-pots of audacious color will prove their right to existence by enlivening gloomy corners of a prim room. Judicious gaiety,—that is the secret of the successful use of painted furniture.

RUBY ROSS GOODNOW

ERRATUM

In the article entitled "Humanizing an Apartment" published in Vogue dated January 1, 1915, credit for the decoration of the apartment was given to Elsie de Wolfe. Vogue has since been informed that the apartment was originally done by the McElroy Studio. Recently the owner has made some changes in the apartment and it was this supplementary work which was done by Miss de Wolfe.

BY APPOINTMENT TO



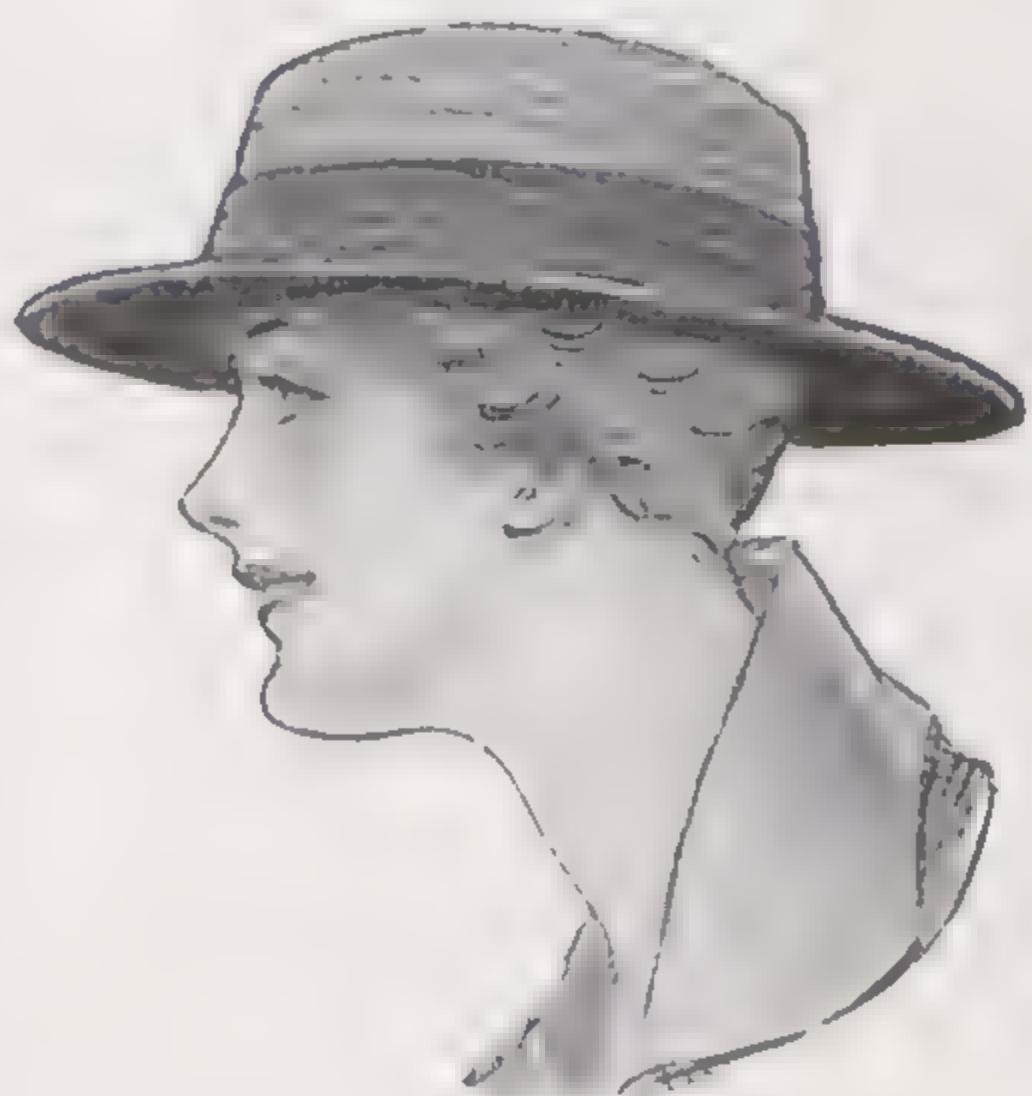
HER MAJESTY THE QUEEN

REVILLE & ROSSITER LTD
1912

HANOVER SQUARE, W.
LONDON ENGLAND

Our Collection of "Summer Models" in Gowns,
Costumes, Blouses, Wraps and Millinery will be
:: shown on and after Monday, April 19th. ::

"Sport Hats"



57-4—Flat-brim sailor of straw with two-toned brim; new shredded silk scarf to match facing.



820-A—Natural linen crash edged with blue, tan and red straw; blue silk band piped with straw to match edge.



230-1—Black rolled-edge sailor with silk band.

G.M. Phipps, Inc.
29-33 West 38th St., N.Y. City.

SMART SHOPS FEATURE THIS LABEL.



Gaily as of old, the chevalier rides always a scented path, for he now adorns the box-lids of fragrant scents

ON HER DRESSING-TABLE

A LONG Fifth Avenue, amid the myriad glittering things, jewel shops are the high lights in the kaleidoscopic picture. Near the Park the shops stand out more prominently because of the private residences that tenaciously remain, and among these shops is the *bonbonnière* illustrated on this page.

A quondam jewelry shop it is, all chiseled marbles and bronze grills without, and beautifully grained, carved woods within. Over the long glass cases and the twin show-windows, elaborate crystal chandeliers cast a scintillating light, not upon jewel-studded rings and bracelets and necklaces, but upon bottles and bottles and bottles, each one a gem and containing a precious scent. For the two stories of this wee shop are devoted entirely to the exhibition of the perfumes made by a famous French house which opened this branch in New York at the outbreak of the European war.

"SHOP-WINDOWING"

Through one sparkling window, the passer-by sees clouded glass flasks for toilet-water, carved crystal jars for powder, and dainty boxes labeled in mother-of-pearl, "*Sachet*" or "*Savon*." In the other window mayhap are grouped, with



Photograph by Edwin Levick
Two stories high is this jewel box, to hold perfumes, all perfumes, and nothing but perfumes

other novelties, the two bottles shown on this page. One, illustrated at the lower left, in a jewel case of satin and leather, is a beautiful piece of workmanship. Flat it is, only four inches high, and made of clouded glass. Its resemblance to a cigarette case is quite marked, a resemblance accentuated by gold lettering. Its dedication is to "*Poésie*."

ON GUARD

The other bottle, at the lower right, is a popular invention; a crystal bulldog stands guard over the imprisoned scent of many flowers. "*Toujours Fidèle*" is the promise of the inscription. This same style of bottle may be had with a crystal elephant atop. As "*Le Porte-Bonheur*" he comes with good luck.

All the products of this house bear the name of one of its members, who is a descendant of the gentleman who rides with such grandiose elegance at the top of this page. This Monsieur le Comte was an exquisite, the Beau Brummel, the André de Fouquières of his day, which was from 1798 to 1852. This social arbiter, this dilettante of the fine arts, was as well known in London as in Paris; indeed it was because of his close friendship with a certain famous English countess that they established in London, about 1830, during the troublous times in the French capital, a salon which became the center of the most intellectual society of that period. Who better to lend his name to the little refinements of life than this same gay chevalier? One may buy here as in the mother shop on the rue de la Paix, elusive bouquet odors.

Note.—Those inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.



Perfume by any other name might smell as sweet, but it could not be more attractively boxed than in a satin and leather jewel case



A ferocious bulldog stands guard over the treasured scent of many flowers and yields only to those who value such exquisiteness



Lillian Russell This of— Says Her Own Toilet Preparations

My Own Toilet Preparations I call "*my own*" because I am proud of them, because they have all done so much for me and my friends who have used them. The results they give are truly wonderful, and if you are not using them, do so at once.

Try any of them—MY OWN SKIN NUTRIENT, which nourishes the skin tissues, and MY OWN SMOOTH OUT CREAM, which will smooth out all those annoying little wrinkles, are especially good to start with. You will find them remarkably efficacious.

I have spent many years and much money investigating the virtues of countless cerates, unguents and oils of every sort, from both the Occident and the Orient. From this vast mass of material I have selected the very best for the purpose, and in this manner, and with this expenditure of time and money, I have formulated what I confidently believe to be the most exquisite and efficient toilet preparations obtainable. Here is the list:

My Own Skin Nutrient;
gives strength and firmness to the tissues. \$1.00 and \$1.50.

My Own Smooth Out Cream;
astringent and healing. Enjoyed by men after shaving. \$1.00 and \$1.50.

My Own Purity Face Powder;
all its name implies—a real beautifier, absolutely pure and healing. \$1.00.

My Own Lip Rouge;
imparts to the lips the color Nature intended; prevents their chapping. 50c.

American Beauty Talcum Powder;
exquisitely refreshing. 25c.

My Dainty Vanity Face Powder Box;
with powder, puff and mirror. 50c.

My Own Beauty Box;
comprising six preparations. \$5.00.


My Own Toilet Preparations are on sale at high-class toilet goods departments, or will be sent postpaid upon receipt of price.

I will be pleased to send you, free, My Booklet B, which fully describes My Own Toilet Preparations.

Lillian Russell

2160 Broadway—N. Y. City




Peck & Peck

Presenting "VANISE" Hosiery

The new silk hosiery which combines luxury in appearance with a durability which is *guaranteed*.

No. 1800—\$1.00

Long and elastic silk stocking with cotton soles and top, and closely woven, giving the appearance of a heavy stocking. In black and 63 colors to match gown or slipper.

No. 1700—\$1.35

Medium weight pure thread silk stockings, all silk or with cotton soles and top. Black or colors. (\$16.00, the dozen)

No. 325—\$1.85

Silk stocking in black and all colors. Long and elastic, and made to wear. All silk or with cotton soles in black, and all silk in colors. (\$22.00, the dozen)

No. 311—\$2.50

Silk stockings in black or *any* shade to match gown or slipper. Made of the best quality of twist silk. Extra long and elastic, and guaranteed not to "drop stitch."

Illustrated booklet—75 styles and designs—plain and fancy—sent on request. Mail Order Service

PECK & PECK
EXCLUSIVE HOSIERY

448 Fifth Avenue at 39th Street
586 Fifth Avenue at 48th Street
NEW YORK CITY

Between shops

On her shopping tour milady seeks refreshment. Nothing is quite so delicious, so satisfying and refreshing as

Welch's
"The National Drink"

At good fountains, not always the largest by the way, "Welch Junior," the 4-oz. just-enough-for-one edition of Welch's is served with a straw.

Say "Welch Junior" at the soda fountain—it's your guarantee of purity.

At home with wafers, in desserts, ices, punches it has a great variety of uses. Order Welch's when traveling.

If you are unable to get Welch's of your dealer, we will ship a trial dozen pints for \$3, express prepaid east of Omaha. "Welch Junior" (4-oz. size) bottle mailed for 10c.

Write for new booklet, "Marion Harland's 99 Selected Recipes."

The Welch
Grape Juice
Company

Westfield,
New York



Davis Delicacies



in the way of FISH and other New England products are **ECONOMICAL**, in that all waste is discarded in our method of packing. Delicious **MACKEREL, COD, LOBSTERS, CLAMS** and the best of vegetables and fruits.

Best time of the year to enjoy these good things.
We sell direct to you, never through dealers.

Frank E. Davis Co., 60 Central Wharf, Gloucester, Mass.



**Is Your Tooth Brush
Always Handy?**

For the week-end trips to mountain and seashore, for the hurried call out of town, for the office and for use in the home you will find nothing to equal the

TRADE MARK
TRAVELLO
FOLDING TOOTH BRUSH

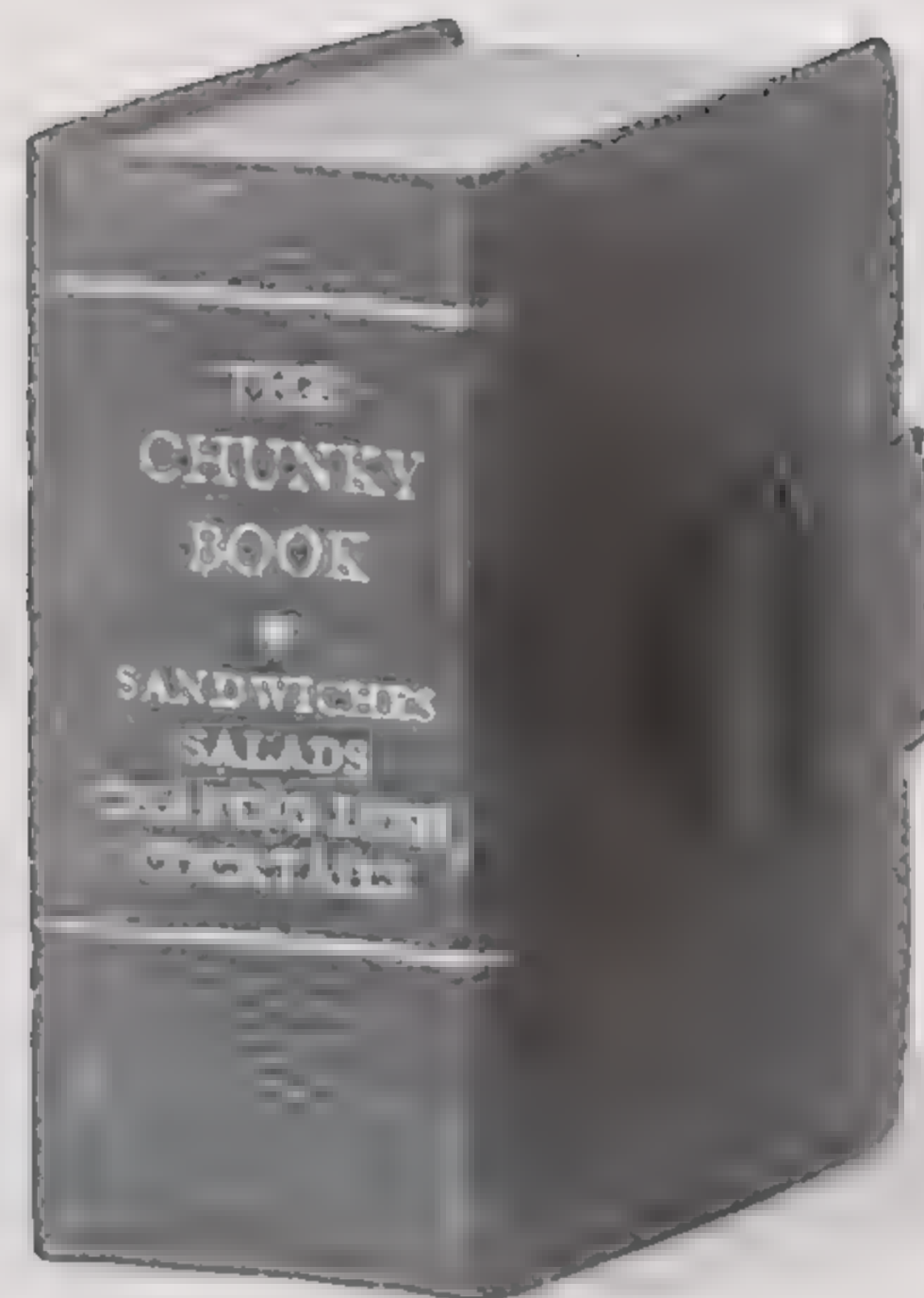
Always ready—always packed and always sanitary, it keeps the mouth sweet and the teeth clean.

Packed in a dainty white celluloid case, complete . . . **50c**

If your dealer cannot supply you, write us and we will gladly send you a brush direct, postpaid.

TRAVELLO BRUSH COMPANY,

WORCESTER, MASS.



Convenient in size and recipes is "The Chunky Book" by the aid of which are delicacies concocted beyond the ordinary skill of womankind; from Brentano's

FOR THE HOSTESS

AFTER all, the pioneer in dietetics and hygiene was Moses. In order to prevent disease among his tribes, he, through their religion, imposed upon them an annual fast. To-day many women see in the fasting of Lent a means of benefiting not only their souls, but their complexions, and so continue its régime of rice, eggs, and fish, with plenty of vegetables, far into the spring. It is surprising how many variations and combinations of these simple materials may be evolved, and how little occasion there is to fear that such a diet may become monotonous.

The omelet is one of the most popular and apparently one of the simplest ways of serving eggs, and its varieties are endless, though it takes the art of a past master to serve a perfect one. Brillat-Savarin in his "Physiology of Taste," tells a charming anecdote of Madame Récamier. "Every one knows," he says, "that for twenty years Madame Récamier was the most beautiful woman in Paris. It is also well known that she was exceedingly charitable, and took a great interest in every benevolent work. Wishing to consult the Curé of—respecting the working of an institution, she went to his house at five o'clock in the afternoon and was much astonished at finding him already at his dinner-table. Madame Récamier wished to retire, but the Curé would not hear of it. A fresh white cloth covered the table; good old wine sparkled in a crystal decanter; the porcelain was of the best; the plates had heaters of boiling water beneath them; and a neatly costumed maid was in attendance. The repast was a compromise between frugality and luxury. The crawfish soup had just been removed, and there was on the table a salmon-trout, to be followed by an omelet and a salad. 'My dinner will tell you,' said the worthy Curé, with a smile, 'that it is fast-day, according to our Church's regulations.'

MADAME RÉCAMIER DINES

"Madame Récamier and her host attacked the trout; the sauce served with it betrayed a skilful hand, and the countenance of the Curé expressed satisfaction. The omelet followed, and it was round, sufficiently thick, and cooked, so to speak, to a hair's breadth. As the spoon entered the omelet, a thick rich juice, pleasant to sight as well as to smell, filled the dish; and our fair friend owned that, between the perfume and the sight, it made her mouth water. 'It is an omelette au thon,' said the Curé, noticing with the greatest delight the interest of Madame Récamier, 'and few people taste it without lavishing praises on it.' 'It surprises me not at all,' returned the beauty; 'never has so enticing an omelet met my gaze at any of our lay tables.' 'My cook understands them well I think.' 'Yes,' added Madame, 'I

never ate anything so delightful.' Then came the salad, which Savarin recommends to all who place confidence in him. A salad refreshes without exciting; and he has a theory that it makes people younger. Amidst pleasant converse the dessert arrived, and the Mocha coffee for which France is justly famous. Finally, the charming Madame Récamier took her leave and told all her friends of the delicious omelet which she had seen and partaken of.

A FAMOUS OMELET "AU THON"

Savarin succeeded in withdrawing from obscurity the details of this omelet, which he held to be as wholesome as it was agreeable, and the recipe for it is as follows:

To prepare *omelette au thon* for six persons, the roe of two carp are required; they should be bleached for five minutes in boiling water, slightly salted. A piece of fresh tunny fish about the size of a hen's egg is added to a small shallot already chopped, and then the roe and the tunny are hashed together so as to mix them well, and thrown into a saucepan with a sufficient quantity of very good butter, and all is whipped up until the butter is melted. This constitutes the specialty of the omelet. A second piece of butter, *à discrétion*, should then be mixed with parsley and herbs and placed in a long dish destined to receive the omelet; the juice of a lemon is squeezed over this butter and the dish is then placed where it will keep hot. After beating up twelve eggs (the fresher the better), the sauté of roe and tunny is added, stirring so as to mix all well together; then the omelet is cooked in the usual manner, with the aim of turning it out long, thick, and soft. It should be spread carefully on the hot dish prepared for it and served at once. The roe and the tunny must be beaten up without allowing them to boil, as boiling would cause them to harden and prevent their mixing well with the eggs. It is best to use a dish that hollows toward the center, to allow the gravy to concentrate. In America, one may use pike or shad in the place of carp.

Many other kinds of omelet may be devised; there are egg and oyster omelets, ham omelets, kidney omelets, and many another, besides every type of sweet omelet. At a recent meeting of the house committee of a fashionable woman's club, when appropriate Lenten luncheons were under discussion, one of the most artistic and therefore, supposedly, most impractical members, caused amazement by volunteering to teach the cooks one hundred and thirty-nine different ways of cooking eggs. An admiration for her brilliancy in this line has arisen in the club, before which the fame of her canvases hung on the line at the Salon pales.

(Continued on page 86)

OPEN THE 9 A. M. DOOR TO FREEDOM!

THE 9-POUND FRANTZ PREMIER MAKES POSSIBLE THE 9 A. M. WORK-DAY

\$25.00
WEIGHS ONLY NINE POUNDS
West of Rockies \$27.50
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\$25 Frantz Premier
ELECTRIC CLEANER

GRANDMOTHER'S clock ticked off the hours of a never-ending work-day. You have replaced the candles of grandmother's time with electric lights. Then, why not replace the old crude way of sweeping and dusting with a modern electric Frantz Premier of your own?

By the simple expedient of attaching your genuine

to any electric light socket, and lightly guiding it with one hand, all the dust and dirt disappears. It isn't work—it's a pleasure.

Without requiring a single attachment, this sturdy dirt devourer thoroughly cleans rugs, carpets, floors, stairs—goes under and around heavy furniture—into all nooks and corners, and leaves the home fresh, clean and immaculate. Not a particle of dust or dirt can escape. The extreme light weight of the Frantz Premier makes it simple and easy to handle. The especially designed and trouble-proof motor requires no attention beyond an occasional drop of oil.

With a Frantz Premier in your home you become a house manager. You cease to be a drudge, shut in by hours of toil. You accomplish more in less time, without work or worry, and gain leisure hours. You do away with dreaded house-cleaning days by removing their cause.

On sale by dependable furniture and department stores, and in electric specialty shops, everywhere.

Any Frantz Premier dealer will gladly demonstrate the efficiency of this wonderful labor-saving device in your home—on your own rugs—without obligating you to buy. Call up your dealer today, and you can stop worrying about Spring house-cleaning. If you don't know the name of your dealer, write us.

For thoroughly cleaning draperies, mattresses, upholstery, clothes, walls, radiators, etc., we have special attachments, per set \$7.50.

The Frantz Premier Company
CLEVELAND, U. S. A.

Principal Canadian Headquarters
THE PREMIER VACUUM CLEANER CO., LTD., Toronto, Ontario



**Why Keep
Them Out
of Reach?**

Tiny Bubbles of Toasted Corn

**Let Your Folks Tomorrow
Taste This Witching Food**

The joys of **Corn Puffs**, soon or late, are bound to reach your table. No housewife intends to forbid her folks these flaky food confections.

But we urge them for tomorrow. Now they are novelties, new in form and flavor. And the fun of serving novelties lies in the surprise.

Just picture this: Here are drop-size bubbles puffed from toasted corn hearts. They are thin and airy, fragile, flaky, crisp.

The fascinating flavor of toasted corn is multiplied by an hour of fearful heat. Then the pellets are steam-exploded. They come to you as airy globules with texture like a snowflake.

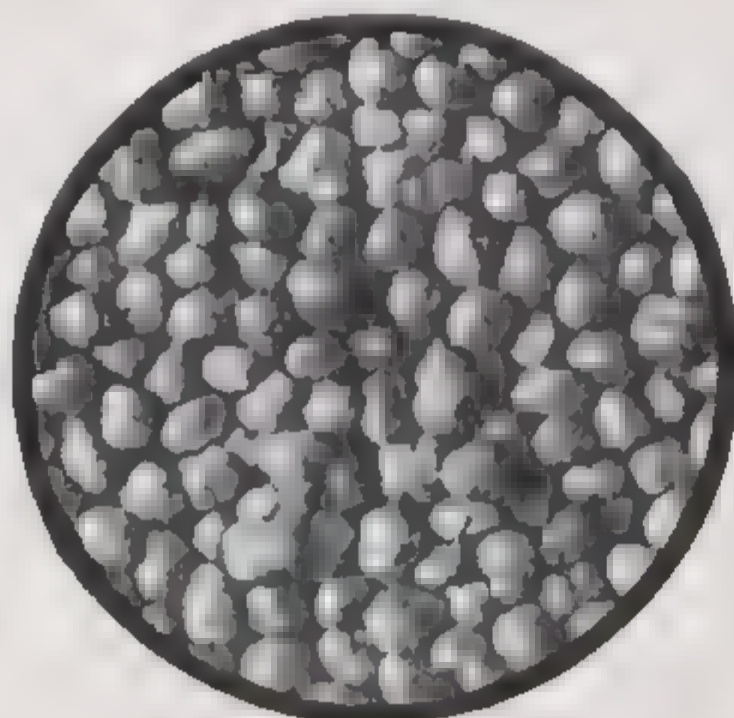
It has taken eight years to perfect this dainty, and has cost \$100,000. The man who did it is Prof. A. P. Anderson, the creator of Puffed Wheat and Rice. This is his latest scientific food. Every granule, for ease of digestion, is literally blasted to pieces. And that is true of no grain food which isn't steam-exploded.

Millions will be glad to know that toasted corn—their favorite cereal—is now made in this ideal form.



**"The
Witching
Food"**

15c per package



Use as a **confection** as well as a food. Keep some doused with melted butter for hungry children after school. They will like Corn Puffs better than peanuts or popcorn, and it's better for them. It is all food, and it all digests without any tax on the stomach.

Telephone for it before you forget.

The Quaker Oats Company

Sole Makers

(822)

FOR THE HOSTESS

(Continued from page 84)

A Lenten cousin to aspic jelly with meat is aspic jelly with poached eggs, and it is equally easy to prepare.

Six eggs are broken in six ramekin dishes, and these are placed in a pan of boiling water which is allowed to boil for ten minutes. When the eggs begin to harden, each ramekin is filled with bouillon jelly. If the ramekins are fairly large, the following proportions are correct for the jelly. Two bouillon cubes are dissolved in one half cup of boiling water, and the mixture is thinned with another cup of boiling water and added to one half package of gelatine dissolved in half a cup of cold water. Three drops of onion juice, a dash of allspice, with salt and pepper to taste, cooked peas, diced carrots, and sliced string beans are dropped in for a garnish, and the jelly is poured over the eggs and when firm it is served in the ramekins. In this simple way is achieved a dish that is decorative and delicious.

Rice was held in great esteem by the ancients, who considered it a food very beneficial to the lungs. But the rice used by the ancients was the natural, unadulterated rice, and retained all its nutritive qualities without any deleterious ones. Rice kernels as nature makes them are brown. This brown covering contains elements valuable for bone and muscle building and gives to the rice a rich and nutty flavor. A perverted public taste has forced the rice miller to put on the market the white rice common in the ordinary grocery shop. In order to give it the required unnatural smoothness and brilliancy, it has to be coated with glucose, talc, paraffin, or similar adulterant.

Recently Dr. Fraser, director of the Institute for Medical Research in the Malay States, and other investigators decided that the terrible disease, beriberi, was caused by eating white rice, that is, the rice from which the nutritive brown husk had been polished away. The United States, always open to conviction when it has to do with the health of its people, has favored a return to the natural rice, and those who have eaten this grain, midway between cream and light brown in hue, are enthusiastic over its flavor as against that of white rice.

UNADULTERATED RICE

A few progressive millers have now broken away from the pernicious habit of trying to "dress up the rice," and are selling it according to its rice value; and the consumer, imbued with the importance of serving really pure food, no longer hesitates to buy what may appear to be a dark and dingy type of rice, for when cooked it is perfectly white and it is free from paraffin or other injurious substances. As rice is a diet often prescribed for those suffering from impaired digestion and is a staple food for young children, the dangers of the use of paraffin and similar coatings is easily seen.

With the assurances that such a staple food is perfectly pure and very nutritious, the possibilities of the dish of rice to the clever housekeeper become many. To begin with, there is great art in boiling the rice properly. Authorities on the subject hold that the grains, though soft, should be as little broken and as dry as

possible. Very little water should be used, and the rice should merely simmer, never boil hard. Plain boiled rice is often served as a vegetable; it may also appear in the form of croquettes, and it is always served, of course, with curries.

The "casserole of rice," is very effective and makes a most tempting and at the same time inexpensive entrée, as fish, flesh, or fowl served as ragouts, fricassees, and other savory mixtures may fill the center. The rice should be boiled

in stock with a pinch of salt and two bits of fat ham; when tender, the rice is drained, the pieces of ham are removed, and with the back of a large wooden spoon the rice is mashed to a perfectly smooth paste and packed in a well-greased mold made purposely for rice borders. A hollow for the filling is arranged by placing some bread in the center, and covering it over with a lid of rice. When the rice is cold, the mold is dipped into hot water and the rice carefully turned out, brushed over with a little clarified butter, and baked in a very hot oven for half an hour. When cooked, the lid of rice must be lifted with much care, the bread removed, and the hollow filled with the ragout or fricassée, which should be made thick. The cover is then replaced, glazed with the butter, and the "rice casserole" is replaced in the oven for a few minutes in order that it may be served very hot.

DESSERTS MADE WITH RICE

By the same method may be made "sweet casserole of rice." For this a pound and a half of rice is allowed to swell gradually in three pints of milk over a slow fire. When it is tender, sugar to taste is stirred in, and three ounces of butter, the yolks of three eggs, and flavoring of bitter almonds or vanilla are added. The rice is then

pressed in a mold and the casserole made as in the preceding recipe. When the casserole is ready, it may be filled with a compote of any fruit that may be preferred or with melted apricot jam.

Another use of rice is for the rice pudding, which may appear in many guises, from the plain one served in the nursery to *riz à l'impératrice*, in which six ounces of rice, one quart of milk, one-half pound of sugar, the yolks of six eggs, and one small teaspoonful of essence of vanilla are cooked to a custard, then frozen, turned out, and served with a compote of oranges or other fruit poured over it. This pretty dish was named after the beautiful Empress Eugénie, who learned that a simple diet, when well prepared, is conducive to beauty of lines and coloring, to say nothing of beauty of mind.

Another delicious way of preparing rice as a sweet dish has been evolved by the famous Oscar. For this dessert one half pound of rice is put into a mortar, and pounded rather coarse. It is then turned into a saucepan with three quarts of boiling water, flavored with rose-water, and stirred over the fire until thick, sweetened to the taste with sugar, and poured into a dish. A few walnuts are peeled, place in a mortar, and pounded. When the pudding is cold, the pounded walnuts are sifted over it before serving.



A cheese spoon in hand-wrought silver, after an old design, is handsome and unusual; from Little Gallery



You Can Be Absolutely Sure Your Food Is Protected

IN purchasing a refrigerator for your home the safe policy is to choose the one acknowledged superior by those who have made a careful study of refrigerating methods. The Pullman Company and American railroads have adopted the Bohn Syphon system in their buffet and refrigerator cars. Bohn Syphon refrigerators have, for years, been used in the best homes of this country.

BOHN SYPHON REFRIGERATORS

THE health of your family depends upon the wholesomeness of the food supplied. The refrigerator thus becomes, in summer, the most vital piece of kitchen equipment. By merely looking at a refrigerator you cannot determine its real value. It may look fine, yet fail entirely in food preservation. Bohn Syphon refrigerators are of the very highest quality—the case, the insulation and the vitreous enameled linings. Their many years' reputation for perfect food preservation is the best assurance that you will be entirely safe in buying a Bohn.

Pay A Few Dollars More For The Best—Obtain Lifetime Satisfaction

The first cost of a refrigerator, so long as it isn't exorbitant, should not be the main consideration. Safety first, then long life and ice economy are the main essentials. These features are so combined in the Bohn as to make it the most economical in the end.

Write Us For Information On How To Know A Safe Refrigerator

It will be a pleasure for us to give you this information. Bohn refrigerators are sold by the best dealers in nearly every city and town in the United States. If your dealer doesn't happen to sell them we will gladly tell you where you can be quickly supplied.

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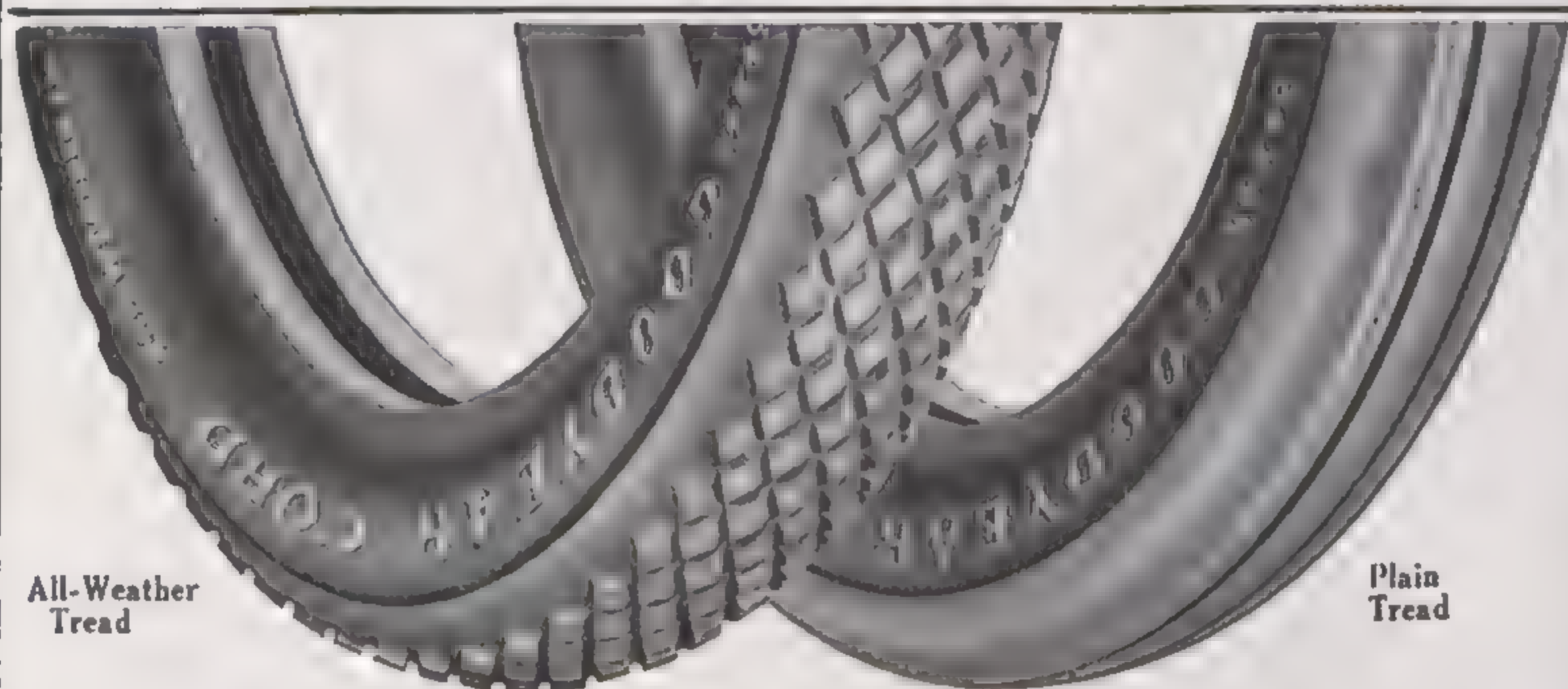
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Goodyear Cord Tires will average 30 per cent more air capacity than others. And air is what carries the load.

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Cord Tires, as built by Goodyear, add from 25 to 30 per cent to the mileage of Electrics. They mean more speed, more radius, more comfort. They add so much in these ways that no other pneumatics can be advised on these cars.

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THE GOODYEAR TIRE & RUBBER COMPANY, AKRON, OHIO

(2295)

THE WAY OF THE LOVER IN SPAIN

(Continued from page 45)

on his heart and with the other he pointed to the stars. He was speaking rapidly, impassioned, and as I drew nearer I saw a girl's figure on the balcony. I feared to disturb them. Would not the gentleman resent an interruption in his love-making and retaliate with a stab in the true fashion of Spanish romance? I crept closer and, despite the fear of sudden death, observed them.

In my inexperience I argued that this was a desperate case. Each gesture expressed extreme distress and final frenzied pleading. Now the lover clasped his head in his hands, now spread his arms wide, again stood straight and stiff, heels together, head thrown back, presenting his splendid manhood for her inspection. My heart leaped; surely in a moment more the lady would disappear from the reja, slip through the great barred door, and be borne off on a flying steed. I passed them and I returned, almost ready to offer my services. At last hunger drew me to my hotel, and I reluctantly missed the last act of the drama, as I thought. But the next evening, as I again neared the spot, I saw the same lovers enacting the same scene. Had eloquence failed to move her? Once more he seemed making his last effort, once more my own blood thrilled with his passion, once more I heard the girl's hushed answers. Again I left them, and in the weeks that I remained in Toledo, they remained in practically the same situation, and I left them at last with the feeling that there was no hope of his winning her that year.

A NATIONAL INSTITUTION

This institution of the reja is not devised for the exclusive use of any class. My guide at Cordova said he had stood at the reja three years before he won his bride, and a high official of Madrid, a courtly Spanish gentleman, confessed that he had succeeded only after two years of pleading.

When I remonstrated with a charming old Spanish lady, protesting that the custom of separating the young people was stupid, and explained the American system, she reflected a moment and then replied with a peculiarly Spanish and non-committal smile, "That may be all right

in America, but our men are a kind of devil," and here the reja is quite necessary." A young diplomat, fresh from the gaiety and duties of Santander, remarked to me in protest, "But Spanish girls insist on your making love to them all the time." Putting the two remarks together, I concluded that Spain knew its own people best, and that the reja was doubtless an excellent institution.

At the opera in Cadiz I once saw a most amusing sight. A gentleman had taken his fiancée to the entertainment and, according to the unbreakable custom, had also included in the party her whole family, consisting in this case of two sisters and a mother. He was politeness itself to all, though it was easy to see where his heart lay; and he was materially aided by the sisters and mother, who alternately chatted vivaciously together and studied their programs with the greatest discretion. Still he was restless, the very absence of hindrance distracted him; finally in desperation during one of the intermissions he sauntered out and reappeared below the box where his guests were sitting. His sweetheart leaned over the edge, and—presto!—here was a balcony, bars, railing, and all. His embarrassment vanished, the accustomed situation loosened his eloquence, and presently he was pleading in the well-known way and awaiting the half-guessed response.

THE PERFECT REJA

During four months of travel in Spain, I grew interested in a search for the perfect reja. These, I take it, are the requirements of the perfect reja. It should be of the height of the waist of a man from the street, long and just wide enough for a woman to curl up comfortably in. It should have bars vertical but not horizontal, be vine-grown above but leave sight free, and should be set in a narrow street where garden walls are overgrown with roses and moonlight may be made yet more romantic by the music of a faint guitar. Given so perfect a setting as this, let the man be who he may, Spain, romantic yet stern, will hold you in its grip; and love, true or false, will take its course.

EMILY BOOLE

MEDIEVALISM IN THE GARDEN

(Continued from page 44)

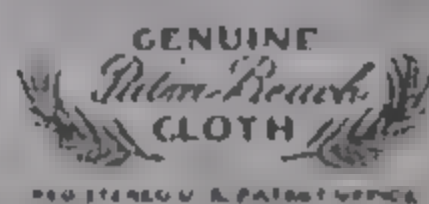
Nothing is easier than to introduce this quaint symbolism into modern gardens. The enclosures give the variation needed in an otherwise flat garden; they are simple and beautiful, and as yet they have been but little used. Should one determine to be very medieval indeed and have only the flowers of the period, a generous selection may be made from Gesner's list. But the ordinary flowers of to-day may be used with but little fear of anachronism, by taking care to leave out roses, except the old-fashioned cabbage, briar, and moss roses, and not to include "bedding plants." The trellis should be about two feet six inches high, painted dull green or stained, or if in oak, it may be treated to make it take on the silvery gray of age.

Sir Frank Crisp, Friar Park, Henley, has constructed a collection of these gardens, accurately copied from old manuscripts. One very charming summer garden at Friar Park is copied from a design of the time of Louis XI, and is shown at the top of page 44, in the middle. The sixteen square beds are closely set, with small flagged paths between, and are raised and edged with a low trellis some six inches high. Each bed is planted with gray foliage plants, and the whole garden is enclosed by a trellis two feet six inches high, with the quaint high gateway and arbor of the period.

A garden was adapted from an Elizabethan picture for Mrs. Longyear, of Brookline, Mass. Made on a sunny slope, it is arranged on the principle of a French garden of "primeurs" and herbs, lavender, and early salads. Surrounded with a trellis two feet six inches high, and with paved paths, the small oblong beds are raised with a brick edging; the resulting garden is a very pleasant sheltered spot for early spring mornings.

At the bottom of page 44 is illustrated a "Mary" garden designed as the forecourt of a studio on the same estate. Perfectly simple and requiring but little attention, this garden is surrounded by banks faced with rough stone beyond its trellis, and on three sides. These rough walls are planted with ferns and the banks melt away into a thicket of white birches, through which, in spring, clouds of bluebells will be seen. In the beds of the small turfed garden only white lilies, white roses, and blue pansies are to be planted, and the paths are paved with white stone.

It is not possible in a brief article to do more than touch on a few of the many possibilities of the "enclosed" garden; it is a fascinating subject. Whoever has opportunity to study the designs of gardens in ancient days and to attempt reproducing them, will find such effort well repaid in the unique and beautiful results.

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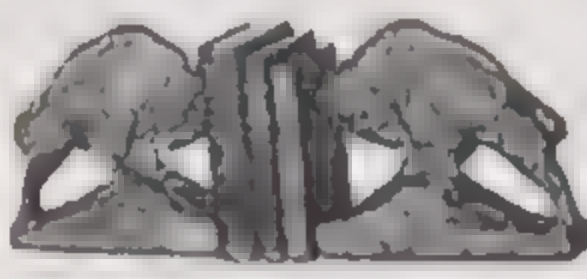
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WHAT THEY READ

THE recent appearance of two novels by Bostonians serves to recall the fact that Walter Leon Sawyer, a journalist of Boston, abandoned fiction after his realistic novel, "A Local Habitation," failed to please the home public. The story, however, a realistic presentation of life in South Boston, which showed some sordid aspects of the city, won recognition from a good many Englishmen of letters, among them Thomas Hardy. But one Bostonian confessed that a good many copies of "A Local Habitation" that he distributed brought him few thanks and some reproaches. Boston has a fiction of its own, to be sure, but not of an unpleasantly realistic sort; the kind of local fiction that Boston likes is that in which places and persons may be identified by the knowing reader. Its dramatic personæ dwell in the right part of town, and summer at the proper place on the New England coast; other persons and places are treated as belonging to a subordinate world, with reference to Boston merely provincial. Such a novel, written with a nice regard for the parts of speech and suitable references to good music and distinguished painting, is pretty sure of a fair local sale in and about Boston—and of neglect elsewhere.

A painter of Boston declared cynically, perhaps bitterly, that when a Bostonian wants a picture he paints one. It is not quite true that every Bostonian is his own novelist, but the way to please Bostonians in local fiction is to be provincial. There is, however, no reason in the nature of things why fiction dealing with Boston should be provincial, for it is a great community occupying a site of highly picturesque distinction, and including an interesting variety of human character. A truthful and well-written novel of Boston ought to be popular both at home and abroad. Mr. Howells's quiet stories of the town he knew and loved so well found readers all over the United States.

Of course, nearly all American cities are provincial in their attitude toward local fiction. New Orleans declined to approve Cable's early creole stories. Baltimore would probably resent a realistic novel of that city, and, big as Philadelphia is, she probably would not like the truth about herself told by a master of fiction. Boston, however, with her repute of culture, and her commanding position as the metropolis of six states, is a little disappointing in this regard. Of the two Boston novelists just now before the public, Mr. Williams places his "A Reluctant Adam" elsewhere than in Boston, while Miss Munsterberg, thanks to her German blood, has managed to treat of Boston in fiction without being provincial.

A RELUCTANT ADAM, by SIDNEY WILLIAMS, tells the story of a New Englander with the traditional New England temperament exaggerated al-

most to the point prophesied by one descendant of the Puritans for his fellows—that of absolute emotional congelation. Mr. Williams's hero is charming to women from the first, and wherever he goes, he finds those who are ready to give him their hearts; but like Zerkel of "The Courtin," "all was he couldn't love 'em." Five women almost thrust themselves upon him: one of them goes into a decline because he cools toward her after the first few love passages; one obtains a divorce from her husband with the hope of marrying him, only to learn that he has forgotten her; one commits suicide because she finds he has never loved her; and the woman he marries endures unhappiness in the knowledge that she is not really loved, though his tenderness on her death-bed soothes her last hours. Finally, he loves hopelessly a woman whom he has mistaken for a widow, but who is bound to a worthless husband whom she will not divorce.

The course of Strong's sentimental life, if such it can be called, is narrated with great ingenuity, and is made entertaining by realistic pictures of American society in many of its phases. Sometimes a single meeting is enough to enslave a woman, and a week of daily contact always suffices for that result. Women make a dead set at Strong the moment they clap eyes on him, as one explains, because of his very aloofness. Their various ways of falling in love with the icicle are told with sufficient realism, but without the extreme suggestiveness of some recent fiction. The leading man even makes advances in answer to unmistakable invitations, but sooner or later, and usually while yet the enamored lady clings about his neck, he begins to draw back, as one is permitted to infer, because while his blood is temporarily fired, his feelings are never really involved.

Mr. Williams has decorated his story with a host of clever, even brilliant aphorisms, and has endeavored to lend it increased realism by introducing country folk and scenes with the characteristic New England tang. The variety of drinks consumed by Strong and his friends of both sexes implies upon the part of the author a diligent study of club wine lists. Nothing in the book, indeed, is more convincing than the fashion in which one character or another says, "Boy, take the orders." Mr. Williams has hit upon a highly original theme, and has carried it out with marked skill. It would be entertaining to see this study of the traditional New England temperament raised to the nth power—translated into French for the amazement of Gallic civilization. (Boston: Houghton Mifflin Company, \$1.35 net.)

HIS OFFICIAL FIANCEE, by BERTA RUCK, (Mrs. Oliver Onions) borders upon an extravaganza, but has a redeeming realism, and an agreeable humor. (Continued on page 92)



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It adds comfort, style and distinction to every variety of the **Tango, Gladstone, Medici, Elizabethan** and **Military** collars or ruches.

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Sweet thoughts came mingling of her cavalier,
But, 'twas a dream—she'd been using*

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WHAT THEY READ

(Continued from page 90)

An employer, for reasons in no way creditable to him, needs to give out the impression that he is betrothed, and in such a situation what more natural than that he should ask one of his corps of typewriters to take the character of his official fiancée? The one he chooses is Miss Trant, the autobiographic narrator of the tale. She, with some misgivings, accepts the curious duty, and there follow complications, embarrassments, jealousies, and quarrels between the make-believe affianced. Mrs. Onions tells her frothy little tale very well, and postpones the dénouement until the chapter next the last, when the complications work out as they should work out. (New York: Dodd, Mead and Co., \$1.25 net.)

THE GOOD SHEPHERD, by JOHN ROLAND, is the story of a sorely wounded and weakened spirit, and its healing and strengthening, cast against the background of an Austro-Tyrolean community. To this community comes the young American physician whose personal initiative and self respect have been deeply injured by the grave errors of his own conduct, and here, under the friendly advice of a distinguished specialist of Innsbruck, he takes up the work of community doctor. It is a new and strange world into which the American and the reader are introduced, and much of the charm of the book lies in the minute and fascinating picture drawn of local life, character, and custom. It is long, indeed, since unfamiliar local color has been used with such success to lend interest and substance to a romance.

Every reader will be fascinated by the large gallery of village and peasant folk, but perhaps most will think the village priest, who is of a different world from his parishioners, the most interesting character in the story. He is, indeed, a fascinating personality. There are at least half a dozen others, however, to interest the reader, and meanwhile, the hero, if such a term can be applied to the chief character, will puzzle every reader, and perhaps fail to satisfy some. He is a study in morbid psychology of a far from impossible type. His weaknesses and mistakes try the patience of the reader, and it must be owned that one finds it hard to believe that the woman who comes to the rescue could consent to perform her self-imposed task.

Mr. Roland has chosen to superadd to his abundant local color a medical and surgical atmosphere, and upon three or four occasions he treats us to minute description of a surgical operation, descriptions astonishingly well done. "The Passion Play" is also an admirable episode, and the morbid schoolmaster who plans the play is a study of rare truth and interest. Mr. Roland writes extremely well, with vigor and clearness, but without the slightest attempt at a "gripping" style, for which sane persons should be grateful. "The Good Shepherd" will stand out among the novels of the season as having rare distinction. (New York: Frederick A. Stokes Company, \$1.25 net.)

SIX OF US AND HALF A DOZEN OF OTHERS

AMERICANS AND BRITONS, by FREDERICK C. DE SUMICHRIST, presents the author's impressions of the United States, together with some comparisons of the two great English-speaking peoples. Professor de Sumichrast regards himself as an Englishman, though his name is French in form and he taught the French language and literature at Harvard for upwards of twenty years. He finds the people among whom he lived for so many years mainly worshippers of the dollar, boorishly ill-mannered, without a taste for art, extremely self-assured,

lawbreakers, and not a little chauvinistic in their patriotism. There are many exceptions to all these things, and Professor de Sumichrast pays warm tribute to the high ideals of many Americans, and to the charm of manner, speech, and address of those belonging to the more refined classes. He speaks with warmth also of the American youth as seen in the class room and on the playground. American women, too, he admires as possessing self-reliance, independence, and courage. The yellow press comes in for a deserved assault, and the Sunday newspaper as well, though the latter, Professor de Sumichrast admits, probably serves a useful purpose. He thinks the great fortunes and the labor unions both serious perils in American life.

As to our relations with Great Britain, a subject that has a chapter devoted to it, and which appears in many chapters, the author of "Americans and Britons" thinks we still cherish hatred of the mother country. In a closing chapter Professor de Sumichrast takes the opportunity to modify much of his criticism that goes before. One can not help suspecting that his indictment of American manners springs from his inability from his own somewhat aristocratic point of view to understand Americans; then, too, public manners in Boston are peculiarly bad. Oddly enough, this book contains at least three glaring grammatical blunders. (New York: D. Appleton & Company, \$1.75 net.)

CALIFORNIA, THE WONDERFUL, by EDWIN MARKHAM, presents in somewhat dithyrambic style the beauties and glories of the oldest and greatest Pacific Coast state. Mr. Markham is perhaps to be forgiven his enthusiasm for the land of his boyhood and his mature manhood, and, indeed, California is almost as wonderful, almost as beautiful, as she appears in the love and imagination of her sons and daughters. Only the rest of us would like now and then to have all these things set forth with moderation. What Mr. Markham attempts is to tell rapidly and impressionistically the geological, political, social, and industrial history of California in a volume, bulky, to be sure, but not really long, since the type is large and leaded, and the pages are much broken by intrusive headlines. He estimates that there were seven hundred thousand Indians in California at the opening of the nineteenth century, and that these Indians once had a socialistic system.

Of course the gold fever claims an important place in Mr. Markham's annals, but he is really more interested in the later industrial development of California and he reserves his warmest enthusiasm for the marvelous agriculture that alone entitles the state to be regarded as one of the most wonderful commonwealths of the world. Seventy pages are given to the picturesque in California, by no means too many for the land of the Sierras, of the Yosemite and its kindred valley and of an unrivaled seacoast. The chapter on the intellectual life of California deals with many familiar names, but one feels that the portraits of Miller and Bierce are a trifle too romantic. For illustrations the volume has some excellent and beautiful photographs of scenery, many pictures of buildings, and several reproductions of paintings. (New York: Hearst's International Library Co., Inc., \$2.50 net.)

FOUR ON A TOUR IN ENGLAND, by ROBERT AND ELIZABETH SHACKLETON, tells how a party of Americans motored for six weeks through much of Great Britain in a car which they bought new at starting, and which they sold at the end of their trip at a discount of only one hundred and seventy-five dollars.

(Continued on page 94)



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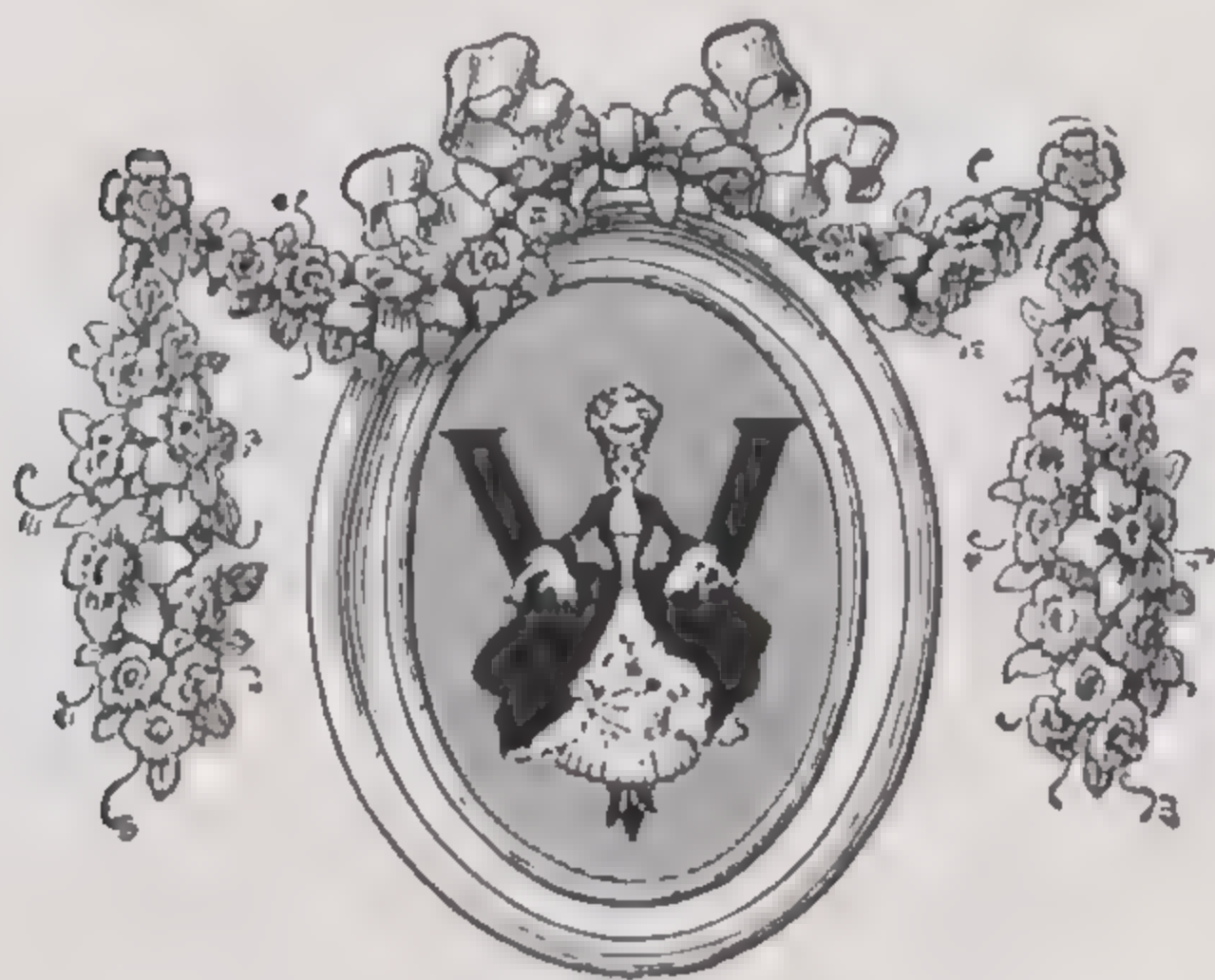
DATED MAY FIRST

A CERTAIN proportion of Vogue's readers are married each year; and, for their benefit, Vogue devotes a large part of one issue to the newest ideas in trousseaux, wedding gowns, linen outfits and so forth—together with a great variety of wedding gifts out of the ordinary.

The next Vogue will accordingly be full of bridal interests—everything that you want to know before giving a wedding, or going to one.

But, because there are also a number of readers who will not, this spring, be especially interested in weddings, the next Vogue will give almost equal attention to a still more universally interesting subject—the decoration and furnishing of the summer house.

Whether you are going to take a little box on Long Island, or a palace at Newport or Bar Harbor, the next Vogue will be full of hints for its embellishment. Furnishing the summer house is a delightful, and a not necessarily expensive pursuit—read the next Vogue before undertaking any part of it.



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THE "San Pan"—a new American creation originated by Van Raalte, named for the San Francisco Panama Exposition, dedicated to America's most particular women.

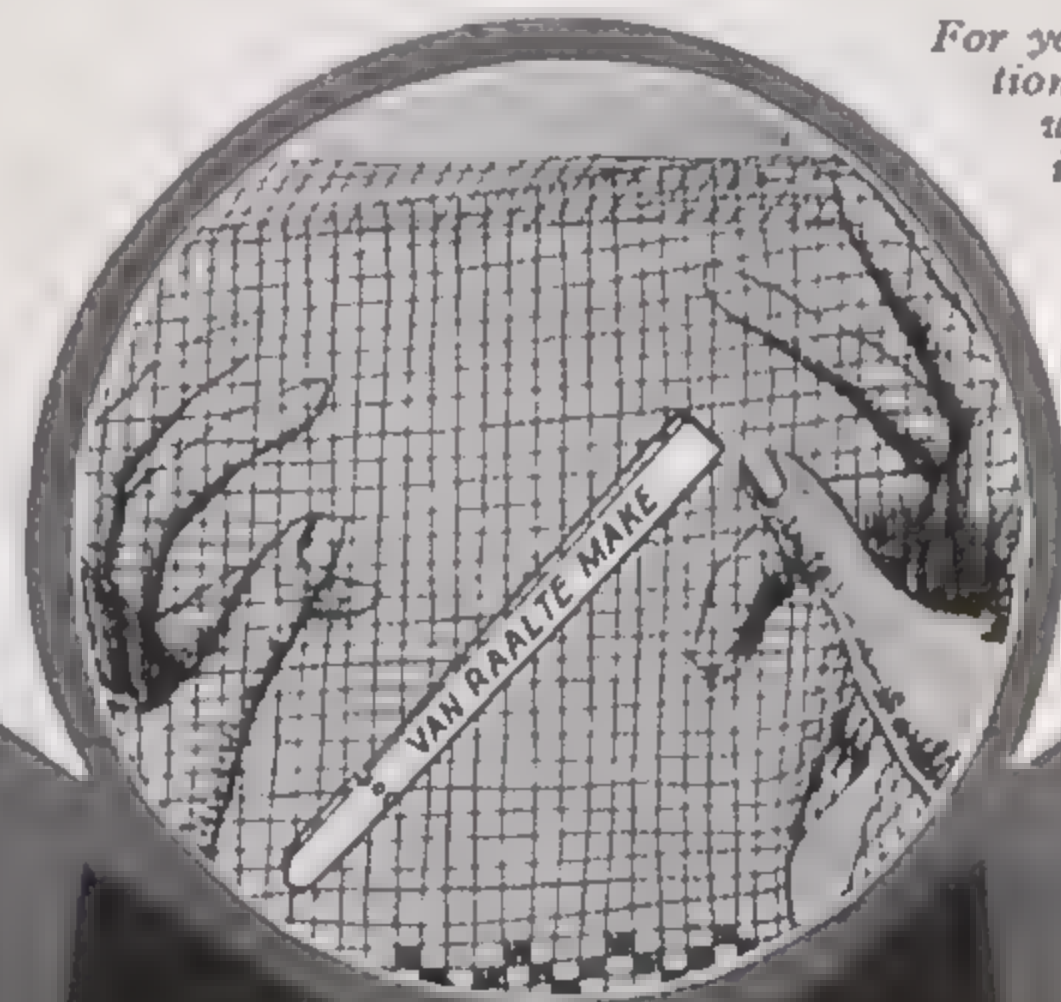
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Special Price Prepaid
\$2.50 each

Remarkably attractive all-linen Sport Blouse, hem-stitched effectively on collar, down front and around dainty pockets. Can be worn high or low neck. Trimmed down front with five pearl shank buttons. Long sleeves with pointed cuffs. In White only.

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An exceptionally handsome Blouse of White Voile with cleverly embroidered and tucked Organdie front. Collar of Organdie with latest frill edge extending down front, trimmed with Black Silk ribbon. Long sleeves with Organdie cuffs finished with frills. In White only.

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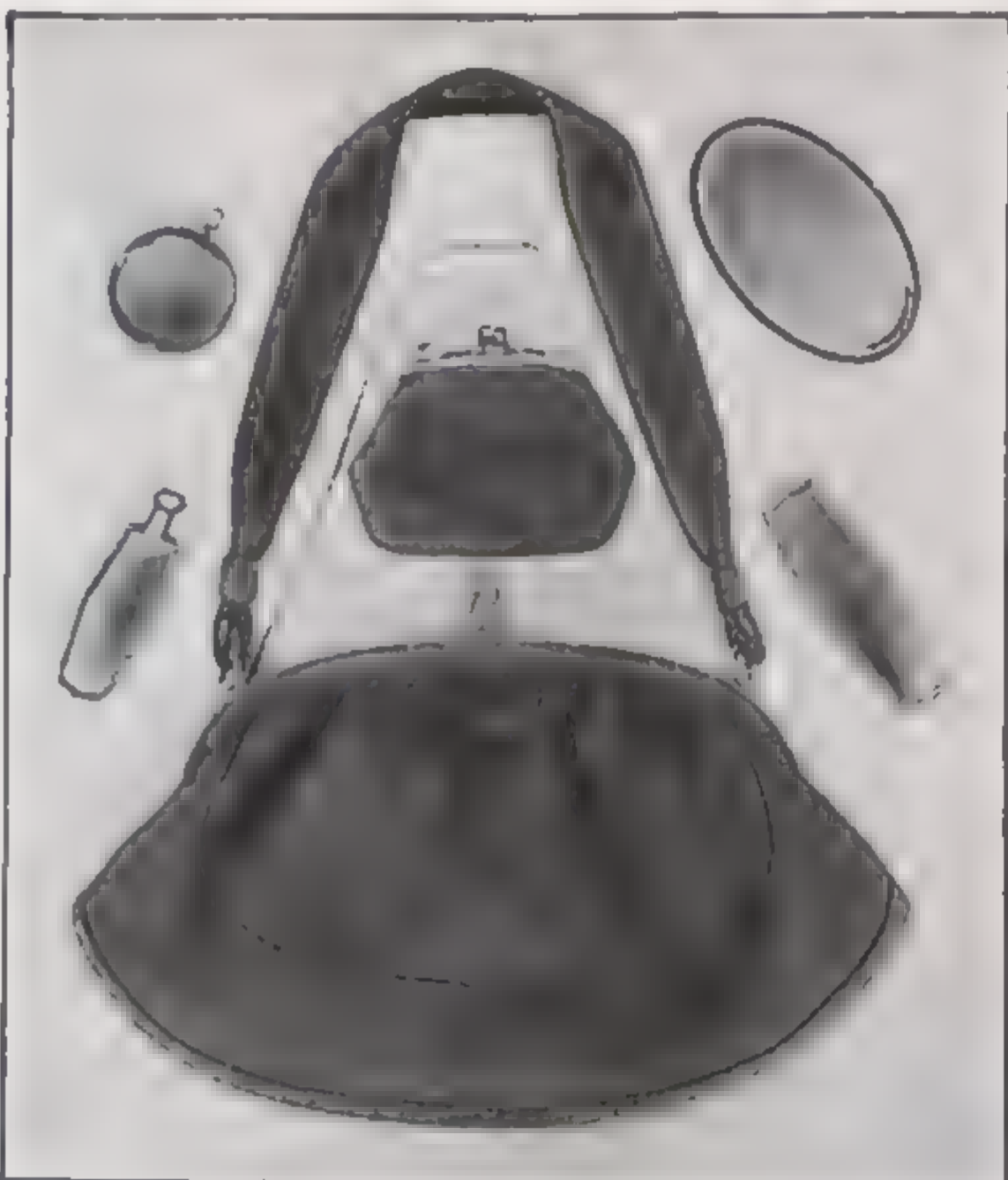
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All fittings are choice and dainty. Fittings imported.

Made in the new colors, in harmony with Spring gowns.

Neat and dressy, the Holland Bag is perfectly adapted to social and general uses.

WHAT THEY READ

(Continued from page 92)

The tourists chose wisely the places they should see, and they write agreeably of their tour. Why, however, do they speak of third-class railway travel in England as "uncomfortable and almost impossible"? Most persons travel "third class," which is really second class, for on most lines there is no third, and first class is hardly more comfortable, though somewhat more luxurious. Again why suggest that Admiral Penn is a more important person to the English than his son, "who merely founded a great commonwealth"? William Penn, as a leading Quaker and a creditor of the king, would have found a place in English history had he never received the grant of Pennsylvania.

The authors saw with intelligence and appreciation many of the things best worth seeing in Great Britain, and were sensitive to the historical, literary, and romantic associations of the places they visited. Their account of Stoke Poges (Gray's churchyard) is charming. The illustrations, nearly one hundred and fifty in number, are apparently from photographs taken by the tourists. Nearly all are interesting, and some are beautiful. Again the photographer was happy at Stoke Poges, for the picture of the church and Gray's grave is lovely in its peaceful connotation. (New York: Hearst's International Library Co., Inc.; price, \$2.50 net.)

WITH THE ALLIES, by RICHARD

HARDING DAVIS, tells the adventures of a war correspondent who was much of the time baffled in his attempts to get to the front, but who nevertheless saw much that was worth seeing, and was able to produce a book of rare interest. Mr. Davis, who has seen war in many places, found himself at the opening of the present European conflict in Brussels. What he saw there, in other parts of Belgium, and in France, left him with no touch of neutrality. He declares in his brief preface that this is a war not upon Germans as we know them in this country, but the haughty German military aristocracy. His indictment of the German army in this preface is hot and strong, and his bill of particulars in his account of devastated Louvain and desecrated Rheims is cumulatively impressive.

Incidentally, the author's own personal ill-treatment at the hands of the German army gives one an unpleasant glimpse of that ruthless fighting machine. One of the best things in the book is the description of the German army as it entered and passed through Brussels. It was immediately after this invasion that Mr. Davis was arrested on suspicion of being an English spy, and was subjected to the insolence of a youthful officer whose conduct was that of a bully safe in the presence of a huge army.

As usual Mr. Davis writes with a lively freshness. He bears testimony to the efficiency of Minister Whitlock, whose interposition promptly freed Mr. Davis from his captors. An interesting portrait of King Albert is the frontispiece of the volume, and there are many illustrations of scenes in the war zone more interesting than many we see. (New York: Charles Scribner's Sons, \$1 net.)

ALSACE AND LORRAINE: FROM CAESAR TO KAISER—58 B. C.—1871 A. D., by RUTH PUTNAM, comes from the pen of one who holds no brief for the present government of Alsace-Lorraine, but seeks to trace the history of the two provinces under successive masters. She shows that Alsace was of mixed Celtic and Teutonic blood from very early times, and that its separation from the German empire, popularly supposed to have taken place at the close of the Thirty Years War, in 1648, was really a long process not definitely concluded until the French Revolution made

it one with France, not alone territorially but spiritually. The peace of 1815 secured the region to France, and in 1870 the conquering Bismarck really realized that Alsace was essentially French.

As to Lorraine, its history is very different. The very name was differently inclusive at different times, and what the Germans took in 1871 was only one-fifth of the French province. The region had formed part of Charlemagne's empire, but in later times the dukes of Lorraine had regarded themselves as independent sovereigns. Craft and force upon the part of France were needed to make Alsace and Lorraine French, but French they had been for generations when the Franco-Prussian War came on. Miss Putnam finds many interesting and significant things in the history of the provinces. For example, it was an Al-

satian geographer who first gave this country the name "America." She believes that forty-four years have not sufficed to Germanize the people of these provinces, though they have lost possibly half a million of their inhabitants by immigration to France, and have received a considerable body of German colonists. To intelligent people who consider that no country "belongs" to another, and that nations are nations only by the free-will of the inhabitants, this book is decidedly of the moment. (New York: G. P. Putnam's Sons, \$1.25 net.)

CIVILIZATION AND HEALTH, by DR. WOODS HUTCHINSON, sounds the author's persistent note of optimism. He declines to believe that modern civilization develops its own peculiar diseases, he hopes to see doctors paid so much per year to keep folks well,—a plan said to be very ancient in China,—warns against the indiscriminate taking of patent medicines and home remedies, denies modern physical degeneracy in the American people, sees naught alarming in so-called race suicide, and thinks women likely to be none the worse for coming out of the home. All of these things and many others Dr. Hutchinson sets forth in a style that many critical persons find too monotonous at length. However, it must in justice be admitted that, judging by the increasing number of his books, Dr. Hutchinson's style probably pleases many readers. He is nothing if not epigrammatic, and sometimes one would rather he were just nothing. He has, however, a "message," in the language of the day, and it is effectively conveyed, especially in his chapters on milk, ventilation, and self-dosing. He defends vivisection, and casts doubt upon the existence of centenarians. (Boston: Houghton Mifflin Company, \$1.50.)



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YOUR own preference in the matter of perfumes should pass judgment—and will do so if uninfluenced—as to what you really prefer. The test described below shows you how to decide this very personal question to your absolute satisfaction—just as it showed those who made the original test.

This test was made by 103 representative women, comparing six perfumes without seeing the labels or knowing the names.

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Since this experiment was made thousands of women have made the same test with interesting results.

You too can make the test

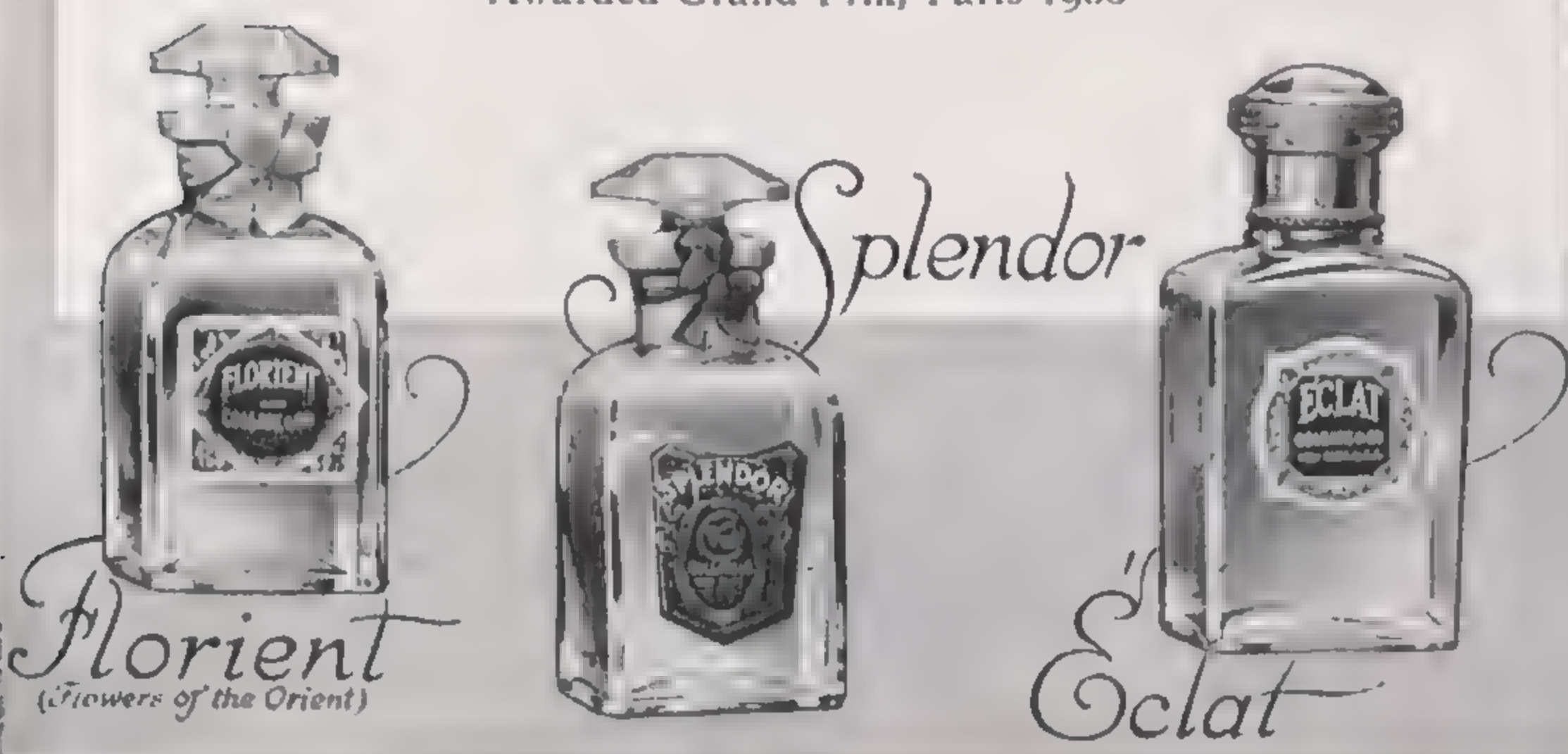
Let us send you three Perfumer's Testing Strips, miniature vials of the three Colgate Perfumes and an extra Testing Strip so that you may compare these new Colgate scents with the perfume you are now using. The Test Material will be sent on receipt of your letter enclosing a 2c stamp for mailing.

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Established in America 1806
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NOBLESSE OBLIGE

THE salvation of the boy for whom few other such provisions are made by state or private philanthropy is the object of the social work initiated and carried on by the Chrystie Street House. A most surprising fact is that the state is not at all interested in the problems and tragedies of the homeless youth between the ages of sixteen and twenty-five years of age, although throughout the country there is at any time a great number of youths who are tramps. Such boys are classed as vagrants, and are likely to be committed under the law and herded for longer or shorter periods with old offenders and hardened criminals in an environment which is, in effect, a school in the practise of vice and crime. A few commitments make a boy lose all self-respect and hope, and almost inevitably he continues to be a social derelict; and for the reason that no helping hand is held out to him. Under these circumstances it is hardly surprising that judges from the bench are commenting on the youth of the majority of persons charged with serious crimes, for many are under twenty-five years of age.

A CREEDLESS REFUGE

Chrystie Street House since 1898 has been trying to make the boy tramp a social asset. The boys are sent to the settlement by churches, charitable societies, by parole or court officers, and by other boys. They are usually in desperate need of clothes, food, work, and above all, sympathy and intelligent guidance. A youth of any race or creed who chooses to seek this refuge is welcomed, and his material wants are quickly relieved.

The boy may stay at the House for a few days and sometimes for a longer time; his needs determine the length of his stay. In the main, however, Chrystie House is a temporary home, for there are accommodations for but twenty. They are with few exceptions the victims of circumstances. Parents are often to blame, whether through ignorance or indifference. Quite often the death of one or both parents and the consequent breaking up of the home have deprived a boy of a chance for proper schooling and have left him without intelligent companionship. Sometimes grinding poverty or actually vicious parents has made him a tramp. Society offers no place for these boys who have never had a chance, unless we except the penal institutions, which are as cruel as they are short-sighted. The superintendent of Chrystie House, Mr. Wallace Gillpatrick, is, after years of close observation convinced that all but a comparatively small number of delinquents could be saved for themselves and for society, if it were made possible for them to secure an elementary education and to learn a trade. These essentials can not, of course, be compassed by Chrystie House; a private philanthropy can not undertake so much. Only the state is in a position to meet the educational needs of so large and constantly increasing a portion of the population.

The House takes the initial steps towards setting the boy right, however desperate his need. He is first taken care of, physically, and then he is advised as to his future, and aided in every way to lift himself out of the tramp class. If he is an unsuccessful seeker for work in the overcrowded labor market of New York,

he is helped to return home, or some other definite assistance is given him. The secret of the success of Chrystie House is that the special needs of each and every boy are carefully considered. He is not considered a case nor a sociological experiment, but as a boy with personal practical needs.

A REAL HOME—PRO TEM.

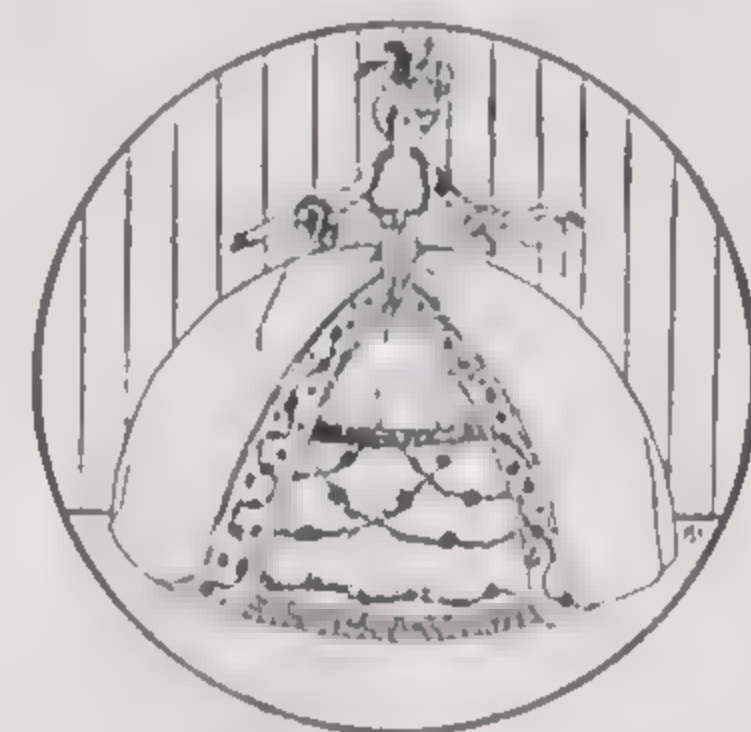
Chrystie House has recently moved into commodious quarters in Horatio street. They are plainly but comfortably furnished; its large old-fashioned bedrooms, bright with sunshine, make ideal sleeping apartments, and on the walls of all parts of the house are well-chosen reproductions of paintings. The officials eat with the boys, and the superintendent is accessible at all times.

The large sun-flooded living-room makes a cheerful place for all to gather, and a piano and magazines suggest opportunities for pleasant evenings. Here the members of the Bachman Loyal Club meet, a society started eight years ago by the boys themselves. Any boy who remains in the House a week is eligible for membership. The members, who have themselves been benefited by the House, seek to do their part in helping others, and accordingly the Bachman Loyal Club maintains an Emergency Fund, a Loan Fund, and an Immediate Relief Fund. The members as a rule receive very meager wages, but they are very charitable. Any boy over sixteen is given the freedom of the House; there are no rules, and only in very rarest instances are the privileges abused. This is surprising, since, in emergencies, as many as two hundred boys a month are sheltered. The bitter experiences most of these boys have undergone—experiences often cruel enough to have made them vindictive toward a civilization which has imposed on them unmerited suffering—could easily be used as an excuse for misconduct, even in the House.

CLEARING-HOUSES FOR BOYS

What this settlement hopes to accomplish eventually is to stimulate the establishment of a chain of houses, which will, in practise, be clearing-houses for boys. Over each house would be placed a qualified man, who would make it his home, and whose duties would be to ascertain whether the boy has abandoned a good home, and if so to arrange, if possible, for his return; to aid the industrially efficient boy (temporarily in misfortune); to secure employment; to ascertain whether an industrially inefficient boy is susceptible of education and training if given an opportunity; to secure admission to the proper institution for inefficient boys who are not susceptible to education and training, such as imbeciles and sufferers from epilepsy, trachoma, or tuberculosis.

The greatest need of Chrystie House is money. The running expenses are about five hundred dollars a month, and there is a mortgage of sixteen thousand five hundred dollars. Gifts of clothing are also greatly needed. Among the officers are Mr. Frederick C. Boynton, president, Mr. Stephen G. Williams, treasurer, Mrs. James R. McKee, Mrs. David B. King, Mrs. Samuel C. VanDusen, Miss Laura Jay Edwards, Miss Augusta Parkin, Mr. Mark W. Maclay, Jr., and Mr. Harold F. Sutton.



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Photograph by Tebbs

An adventure that begins on the Third Avenue Elevated, proceeds thence for some way by trolley, and comes finally upon the Neighborhood Playhouse in Grand Street, a place where plays are played by a company of amateurs happy with art for art's sake

SEEN on the STAGE

(Continued from page 69)

theatre." It must be evident, however, to any practical economist that the price is too small. At a charge of one dollar per ticket, the Washington Square Players could still undersell the commercial managers by fifty per cent., in the interests of democracy; and, at the same time, the organization would double its income. A cursory examination of the audience on the occasion of the third performance was sufficient to indicate that the patrons of the enterprise would just as willingly have paid a dollar as fifty cents.

The immediate and emphatic success of this enterprise can be ascribed only to the fact that the plays in the initial bill were undeniably worth seeing. Amateurs are judged as professionals as soon as they compete with them; and the public would not travel to East Fifty-seventh Street unless it were rewarded with as good a time as it could find upon Broadway. In the general experience of theatre-going, time counts for more than money; and the average person will more poignantly deplore the waste of an evening than the waste of four dollars, or one dollar, as the case may be. An evening spent at the Bandbox Theatre is not wasted; and this is the reason why the house has been crowded to capacity throughout the tenancy of the Washington Square Players.

The most important feature of the initial bill was "Interior,"—the greatest of all the early dream-dramas of Maurice Maeterlinck. Of the play itself it is unnecessary to speak in praise; nor would it be possible to do so unless the writer were furnished with a pen carved mystically from an angel's plume. There are certain works of art so eloquently simple that any comment on them must seem, in comparison, elaborate and therefore inharmonious. And when the greatest of all living poets writes of the simple grief of simple people in language so childlike that the ear feels tender toward it, it would somehow seem incongruous to record any impression of so delicate a work of art in language necessarily less lovely than his own. The critic is ordinarily conceived in the attitude of holding up an admonitory finger; but there are times when he can only lift his hat and bow his head.

The production of this masterpiece was worthy of the play. The scenery and costumes, which were designed by Ralph Roeder and executed by Gertrude Buell, were very simple; indeed, the busi-

ness-manager confessed to the present writer that the whole production had cost less than fifty dollars. To save money in the theatre is not merely a science but also an art. The extended repertory of the Irish Players, which comprises more than forty plays, any of which may be enacted at an hour's notice, has been made possible mainly by the fact that their productions cost so little. Beauty is bought less easily with money than with love; and this obvious and somewhat meretricious axiom might be pondered profitably by many of our commercial managers. The acting, also, of "Interior" was simple and sincere and dignified and moving. A player by the name of Walter Frankl read his lines with a becoming sense of poetry and made the audience momentarily forget that reading is almost a lost art on the modern stage.

Another play in the same bill which was decidedly worth seeing was a satire by Edward Goodman, entitled "Eugenically Speaking." The heroine, spiritedly played by Florence Enright, was suffering from a disease rather common at the present time,—the disease of taking Mr. Bernard Shaw seriously. She had picked out a gigantic car-conductor as a husband obviously desirable from the point of view of the new science of eugenics; but, in the end, she was disappointed to discover that her cave-man was already married. This little skit was written very wittily, and showed a clear advance over another one-act play by the same author which was produced commercially, a year or two ago, at the Princess Theatre.

"Licensed," by Basil Lawrence, was comparatively less effective. Though described on the programme as a "social comedy," this play exposed a tragic situation. A man had died suddenly of heart-failure an hour before the time appointed for his wedding. His dead body was discovered on the stage, with his fiancée weeping over him. When the minister appeared at the expected hour, the all-but-wedded bride disclosed to him the fact that she was destined to become a mother and begged him to sign the wedding certificate that lay ready on the table. The play detailed the struggle between the insistent human need of this desperate woman and the academical and theological objections of the minister, and culminated with an unwilling surrender on the part of the theologian.

(Continued on page 100)



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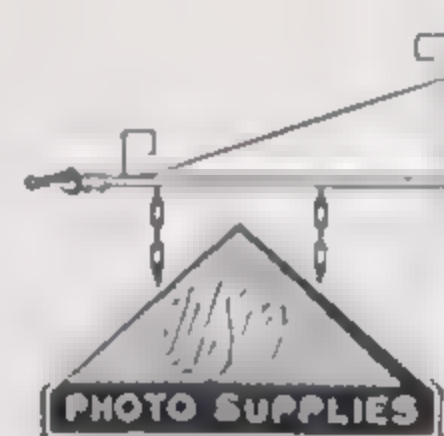
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S E E N o n t h e S T A G E

(Continued from page 98)

The defect of the piece was a rather disconcerting oscillation between two moods that were essentially incongruous.

The bill was concluded with a pantomimic allegory, entitled "Another Interior," which dealt with events imagined to occur within the stomach of a hypothetical Mr. Smith during the course of an elaborate dinner. In this fantasy, it may be said that the intention exceeded the accomplishment. A little of the allegory was not clear, and much of it failed to be amusing. But the costumes of the pantomimic characters were pleasantly decorative, and the general oscillations of the actors were agreeable to the eye.

THE NEIGHBORHOOD PLAYERS

THE organization known as the Neighborhood Players has been developed from the dramatic club of the Henry Street Settlement. This organization is now housed in the Neighborhood Playhouse, at 466 Grand Street. This very lovely theatre was designed by Mr. Harry Creighton Ingalls, the same architect who projected the Little Theatre for Mr. Winthrop Ames; and, merely as a building, it is worthy of a visit from all who care about things beautiful. To reach the Neighborhood Playhouse, it is necessary to take the Third Avenue elevated railroad to Grand Street, and then to take a crosstown trolley eastward to the theatre. This somewhat adventurous journey will not be regretted by anybody whose universe has not become permanently centred in Times Square.

When you enter the Neighborhood Playhouse, you encounter first of all a little book-stall in the lobby where, for prices incredibly small, you may purchase any of a large selection of published plays. This adventure reminds you at once of London, and suggests that, after all, the centre of civilization is not so very far as you had feared from your accustomed haunts.

Performances are offered at this beautiful and hospitable playhouse on Saturday and Sunday evenings, at the modest prices of twenty-five and fifty cents. The theatre seats four hundred people; but you will have to go a little early to be sure of getting a good seat. There is, of course, only one reason for this; and that is that the plays which are offered are worth seeing.

The initial bill, which was inaugurated on Saturday evening, March 6th, comprised "The Glittering Gate" by Lord Dunsany, "Tethered Sheep" by Robert Gilbert Welsh, and "The Maker of Dreams" by Oliphant Down. The first of these plays is a one-act satire by a man who is rapidly becoming recognized by the reading public of this country as a writer of imaginative genius. Two burglars, who are dead, meet in a lonely place before the glittering gate of heaven; and, amid fantastic laughter from the void of space beyond the stage, one of them proceeds to pry the gate open with a jimmy. When finally the gate yields to this scientific and practical assault, it discloses only a vast celestial emptiness that is sprinkled with a million stars; and the burglars find themselves no further toward their heaven than before.

"Tethered Sheep" is an American folk-play, set in the mountains of Georgia. It is a comedy of character, reminiscent in its method of many of the items in the repertory of the Irish Players. Its merit is a recognizable richness of humanity and humor; but a concomitant deficiency of action would probably render it unwelcome to the commercial theatre.

The whole play moves too slowly; but it gathers many smiling flowers as it dallies by the way.

"The Maker of Dreams" is a Pierrot-play that is not quite so efficient in imagination nor so finished in style as it really ought to be. It hovers on the verge of loveliness without reaching out and capturing the destiny that seems intended for it.

These plays are acted by amateurs who live in the neighborhood of the theatre that has been named for them. All of them mean well, and some of them are artists. It is especially a pleasure to listen to the reading of Mr. David Solomon and to watch the acting of Miss Rose Beatrice Schiff. The merit of such players as these is not to be measured by the modest prices that are charged for admission to the Neighborhood Playhouse.

The scenery of these productions, which was designed by Warren Dahler and Lois Phipps, and executed by Aline Bernstein and other members of the Henry Street Settlement, is especially noteworthy. It is at once beautiful and inexpensive, simple and decorative in design, and economical in execution. The system of overhead lighting is, also, remarkably effective. Those who really care about the theatre may learn much from the loving efforts of these amateurs who do not—as the phrase is—"count the house" as they enjoy their little hour on the stage.

"THE ADVENTURE OF LADY URSULA"

SOMEHOW or other, "The Adventure of Lady Ursula" seemed more of an adventure seventeen or eighteen years ago than it seems to-day to those of us who have grown gray-headed in the interval. This play was first produced in the hey-day of a romantic movement that appears a little anachronistic when we look back upon it in the disillusioning light of history. It is, however, a good play of its kind; and, though it may no longer delight us as a comedy, it may yet interest us as a specimen.

The dialogue of "Lady Ursula" is admirably written, with just the proper note of artificiality to remind the auditor of the eighteenth century. The drama, too, is excellently planned; and the scene in which the Amazonian heroine confronts her amorous antagonist in a duel that promises instant death to one of them still clutches at the throat. The only reason why the whole play now strikes the auditor as unusually artificial and aloof from life is that his outlook has been influenced by twenty years of realistic drama. Fashions alter in the theatre, as they change in dress; but though it is fashionable to-day to acclaim the latest realistic dramatists, it would not by any means be gracious to forget that Anthony Hope was also once admired as an artist in his line. What he did, he did effectively and charmingly; and a generation that reads the novels of Arnold Bennett need not deny itself the pleasure of rereading "The Prisoner of Zenda."

"Lady Ursula" has been revived for the purpose of exhibiting the talents of Miss Phyllis Neilson-Terry. Miss Terry is a little lacking in mirth, but she is endowed with all the other qualities required for this particular performance. It is always a pleasure to see her, not only because of her beauty, her training, her accomplishment, but also because of her promise, a promise that seems sure to be redeemed in the many years that stretch invitingly before her.



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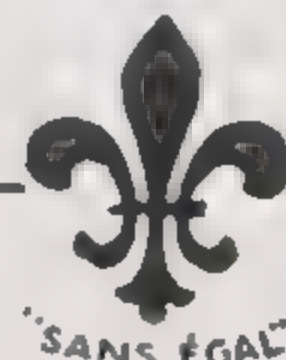
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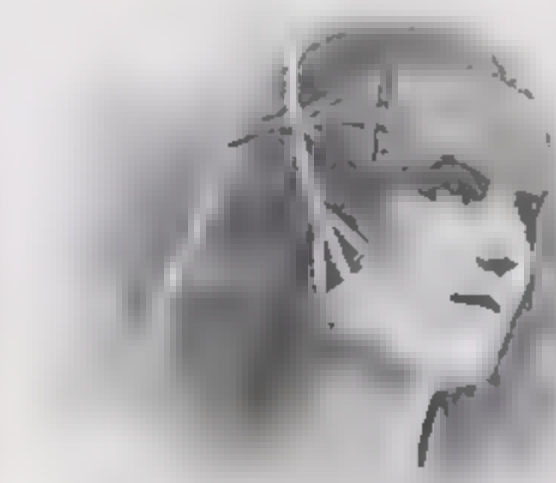
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M U S I C

Calendar

APRIL 10 TO APRIL 24

Metropolitan Opera House, opera by the Metropolitan Opera Company every evening except Tuesdays and Sundays, and on Saturday afternoons; concert every Sunday evening.

SATURDAY, APRIL 10

Carnegie Hall, 2:30 p. m., song recital, Elena Gerhardt. Evening, concert, Banks Glee Club.

SUNDAY, APRIL 11

Aeolian Hall, evening, concert by the pupils of Bernard Steinerg.

Carnegie Hall, evening, song recital, John McCormack, tenor.

WEDNESDAY, APRIL 14

Hotel Bossert, (Brooklyn), 8:30 p. m., Bach recital, Adriano Ariani, pianist.

THURSDAY, APRIL 15

Hotel Plaza, concert, Mabel Beddoe, contralto.

TUESDAY, APRIL 20

Hotel Astor, concert, Alfred D. Shaw, tenor.

WEDNESDAY, APRIL 21

Hotel Bossert (Brooklyn), 8:30 p. m., Brahms Recital, Adriano Ariani, pianist.

FRIDAY, APRIL 23

Hotel Biltmore, 11:30 a. m., seventh and last Friday morning musicale continues recital; soloists, Lucrezia Bori, soprano; Andreas de Segura, baritone; Rosina Galli, danseuse.

WEDNESDAY, APRIL 28

Hotel Bossert (Brooklyn), 8:30 p. m., Debussy recital, Adriano Ariani, pianist.

SELECTED choirs of the Schola Cantorum of New York, Kurt Schindler, conductor, assisted by Miss Adelaide Fisher, Mr. George Harris, Jr., and Mr. Percy Grainger, who conducted his own compositions for the first time in America, presented the following program at the Aeolian Hall, March 18, at 4 p. m.:

I. *Sur la Mer*.....Vincent d'Indy
Ronde Bretonne (first time)

Bourgault-Ducoudray
II. *Three Part Songs*.....Schumann
(a) *Der Wassermann*
(b) *Meerfey*
(c) *Triolett*

III. *Irish Tune from County Derry*

Percy Grainger
IV. *Seven Slavonic Folksongs* (first time).....Josef Suk
From Bohemia, Silesia, Poland and Servia

V. (a) *Tiger, Tiger*.....(Percy Grainger
(Poem, Rudyard Kipling)

(b) *Brigg Fair* (first time in America).....Percy Grainger

VI. *Chorus of Angels, from Goethe's Faust* (II).....Franz Liszt

Ethel Leginska, the English pianist, who appeared several times this season as soloist with the Symphony Society of New York, Walter Damrosch, conductor, gave her fifth New York recital at Carnegie Hall, Friday evening, March 19, at 8:15 o'clock. The program was as follows:

a. *Cat's Fugue*.....Scarlatti
(Scarlatti's favorite cat ran over the piano keys, and thus gave the composer the theme for this fugue.)
b. *Pastorale in E Minor*.....Scarlatti
c. "Le Coucou," Rondo.....Daquin
d. *Au Couvent*.....Borodin
e. *Le Rappel des Oiseaux*.....Rameau
f. *Gavotte and Variations in A Minor*.....Rameau
Sonata in G Minor, op. 22.....Schumann
So rasch wie möglich

a. *Sonata (Keltic) op. 59*.....MacDowell
"Who minds now Keltic tales of yore,
Dark Druid rhymes that thrall,
Deirdre's song and wizard lore
Of great Cuchullin's fall."

b. *Etude for the left hand, in E flat*.....Rubinstein

c. *Rhapsodie VIII*.....Liszt

d. *Les Deux Alouettes*.....Leschetizky

e. "Arabesques" of the "Blue Danube Valse".....Schulz-Evler

At her last recital for this season at Carnegie Hall on Saturday afternoon, April 10, Elena Gerhardt will sing the following program:

I
a. *Das Meer hat seine Perlen* } Rob. Franz
b. *Im Herbst*
c. *Die Unterscheidung*
d. *Romanze aus Rosamunde* } F. Schubert
e. *Sah' ein Knab' ein Röslein*
f. *Erkönig*
II

a. *Light*
b. *Only of Thee and Me* } Marion Bauer
c. *April*
d. *Song of a Blackbird* } Roger Quilter
e. *The Lotos Isles*
f. *June*
III

a. *Klinge mein Pandero*.....Jensen
b. *Am Ufer des Manzanares*
c. *Und willst du deinen liebsten sterben sehen*.....
d. *Begegnung*.....H. Wolf
e. *Nimmersatte Liebe*
f. *Er ist's*.....

The following program of futuristic and ultra modern music and dance was presented at the Hotel Plaza, March 19, under distinguished patronage.

Part I

a. *Cloches à Travers les Feuilles*...Debussy
b. *Pagodes*.....Debussy
c. *Impromptu upon a Negro Motive*.....Gröndahl

LEO ORNSTEIN

a. *An kleine Mädchen*.....Karol
b. *Christ Kindleins Wiegenlied*.....Szymanowski
c. *Bestimmung*.....
d. *Einsiedel*.....

PAUL DRAPER

Two Pieces, op. 2.....
a. *Massig*.....Arnold Schoenberg
b. *Massig*.....
Dance of the Elephants.....Cyril Scott

LEO ORNSTEIN

Des Hafis Liebeslieder. Karol Szymanowski

PAUL DRAPER

a. *Impressions of the Thames* } Leo
b. *Prelude, op. 20, No. 2* } Ornstein
c. *Anger*.....
d. *Joy*.....

LEO ORNSTEIN

Part II

Futurist Dances.....Debussy
MISS BERTHA KNIGHT
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Pietro A. Yon, formerly assistant organist of St. Peter's, Rome, and now organist of St. Francis Xavier Church, New York, gave an organ recital at Aeolian Hall, Tuesday evening, March 23. He was assisted by the New York Gregorian Club, an organization of church soloists. The program follows:

Part I

1. *Suite (1727)*.....E. Muffat-Zahn
2. *First Sonata*.....S. J. Bach
3. *Introduction, Theme and Variations*.....W. Rudnick

Part II

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1. a. *Puer natus est*.....Gregorian
(Introit for Christmas Day)
b. *Haec dies—Alleluia*.....Gregorian
(Gradual for Easter Sunday) Harmonized by P. A. Yon

2. a. *Gloria laus et honor* } Gregorian
(Palm Sunday Procession)
b. *Christus factus est* } Melodies
Holy Week—Anthem adapted by P. A. Yon

3. a. *In monte Oliveti*.....P. A. Yon
(Responsoria)

b. *Regina coeli*.....J. Schnabel-Kothe...
P. A. Yon, Conductor

Part III

Pièce Heroïque.....C. Franck
Aria Popolare.....M. E. Bossi
Clair de Lune.....S. Karg-Elert
Le Campana di Cento
(new).....A. Bimboni

(Twilight in Romagna)
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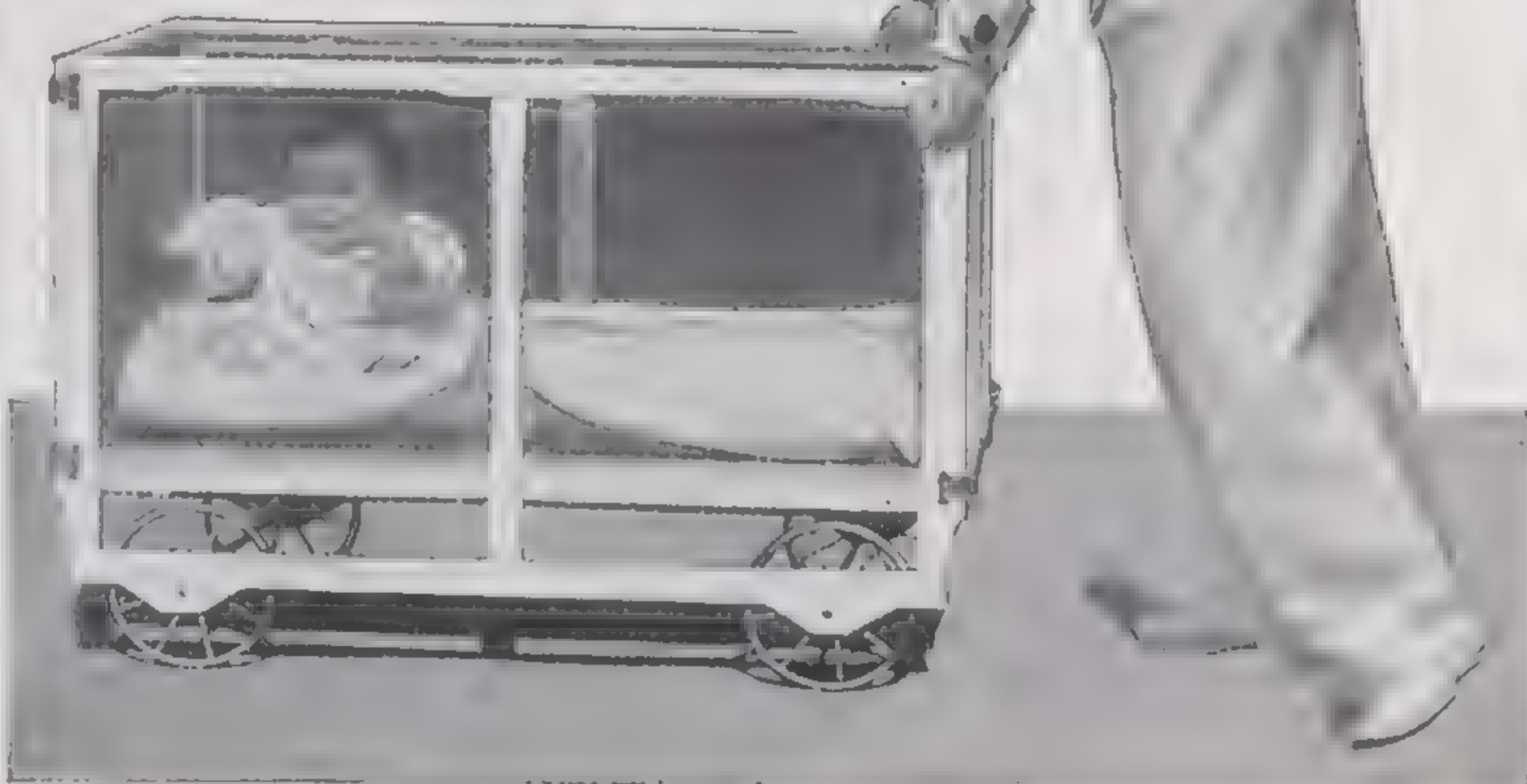
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A R T

(Continued from page 40)

the Winter Exhibition, but there seems to be a better reason than this for the noticeable absence of criticism of the jury of awards. The Thomas B. Clarke prize for the best figure composition fell to the lot of Richard Millar for a high-keyed, sunlit canvas, appropriate to the season, which was called "A Spring Day" and showed the inevitable and inevitably charming woman bending over beds of purple flowers. Of the three Hallgarten prizes for the three best oil paintings by American artists under thirty-five years of age, the first was awarded to Eugene E. Speicher, for the delightful and admirably painted portrait, called "Betalo," which is shown at the lower right on page 40. The second Hallgarten prize was adjudged to Randall Davey, also for a portrait study of a woman, and the third went to Robert H. Nisbet for a large and pleasing summer landscape.

Abbott H. Thayer carried off the Saltus medal for merit by virtue of his beautiful and unconventional "Winged Figure," which is shown at the upper right on page 40. It has won much commendation for its able veteran painter. Also a member of the ranks of the veteran artists was the winner of the Isaac M. Maynard prize, which was awarded to Douglas Volk for a keen and solidly painted portrait of Dr. Felix Adler. The Inness gold medal for the best landscape was bestowed upon a large landscape with cattle,—largely and simply painted, but not of excessive interest,—by Joseph T. Pearson, Jr.; and Mary Green Blumenschein carried off the honor of the Julia A. Shaw Memorial prize for the best work by a woman painter, with her decorative study of "The Princess and the Frog."

RICH IN COLOR CONTRASTS

Works of merit are many in the Spring Academy. William Cotton shows a spirited and most engaging portrait of Mrs. Cotton (reproduced at the upper left on page 40), spontaneous in pose and pleasing in its keen contrast of rich blue gown and bodice of soft Chinese red. Luis Mora shows a characteristic group of women just sufficiently Spanish for charm and vivacity, and sensitive and beautiful in color, though a bit awkward in the grouping. Like many of Mora's works, this canvas has an exquisite fineness of finish which is rare among the works of modern artists.

Charles Rosen, who once betrayed some slight tendency in the direction of Redfield-Schofield landscapes, this year gives rein to the latent decorative instinct of which there have always been glimpses in his work and presents an "Ice-bound River" of fine simplicity. This is reproduced in the middle on page 40.

In contrast to the limitless aim of Rosen's "Ice-bound River," are two paintings of thundering ocean waves, "The South Atlantic," by Frederick J. Waugh, painter par-excellence of the motion and weight of water and the depth of light within it, and the "Glory of the Morning, Pacific Coast," by William Ritschel, last year's winner of the Carnegie Prize.

OF CHILDHOOD

Three painters' versions of childhood form an interesting contrast in this exhibition. There is the usual delightful Lydia Field Emmet child, called "Goldfish,"—a sympathetic and tender rendering of pink and white youthfulness with the sunshine falling over its shining hair. Less ethereal and a bit more human, perhaps, is Irving R. Wiles's portrait of little Miss Florence Rossin, standing on sturdy feet and looking out over her shoulder with dawning mischief shining in her bright eyes and curving the corners of her mouth. Under the misleading title of "Crosslights,"

Sergeant Kendall hides the third version of childhood, the most charming of his many renderings of the subject. Idealism replaces realism here, and a sweetness and childish wonder lend to the face of this graceful child kneeling before a mirror a beauty not always found in the work of this artist, who often portrays the sophistication rather than the simplicity of childhood.

From the days of the old "Hudson River School," landscape has held a prominent place in American painting and many of its interpreters were represented at the Academy. Bruce Crane's "Waning Year" had many qualities akin to those of J. Francis Murphy's, whose golden landscapes were missed at this exhibition. "All Hallowe'en," by Charles H. Davis, showed a twilight hillside beneath a rose-flushed sky, F. Ballard Williams attained fine quality in "The Broad Valley," and there was a delightful freshness of clear air about A. T. Van Laer's "January in Connecticut" and a joyous warmth of sunlight in Jonas Lie's "Winter Sun."

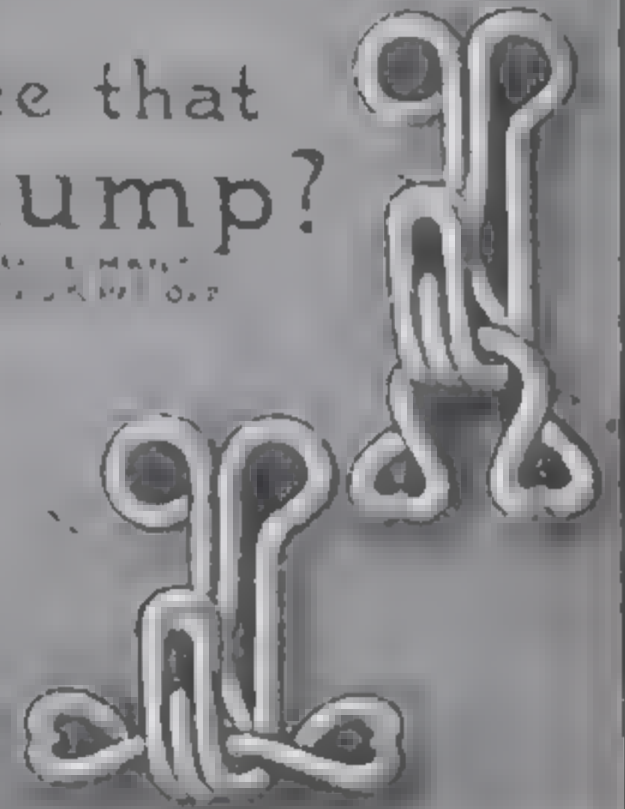
(Continued on page 106)



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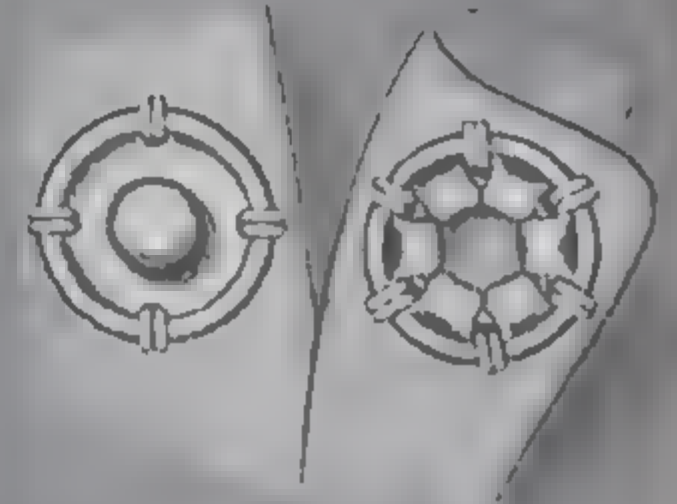
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Upon premises are an entirely modern 20 room dwelling house, 6 cottages, numerous out-buildings, garage, machine shop, etc. Splendid opportunity to acquire a beautiful country place reasonably. Offers from principals preferably considered. Address: Executors Estate of Percy P. Lewis, Woolworth Building, New York.

Proofs of Vogue's Covers at 10 cents the copy

Beginning with the issue of March 1st, Vogue has prepared extra proofs of its covers, printed on heavy paper. They may be had for 10 cents each, postpaid. There are no better posters for the summer cottage, for bazaars, or for your daughter's room. Enclose remittance in stamps if more convenient, and be sure to say which cover, or covers, you wish.

VOGUE, 443 Fourth Ave., New York



GAMMEYER NEW YORK

Branch De Luxe 381 Fifth Avenue

Exclusive footwear

De Luxe Catalogue on request to Department 100



Model your figure with a
Model
TRADE MARK
brassière

"The Woman Beautiful"

Beauty is not entirely a matter of face. There are many beautiful women whose faces would not be called beautiful. Feminine charm of beauty lies almost entirely in the figure and grace of carriage. A perfect poise, a stately mien—these constitute real beauty.

Many of America's most beautiful women by their example say to you: "Model your figure with a Model Brassiere."

There are many other features beside beauty of style to recommend Model Brassieres. Among these are: Extra large arm shields, removable rustless boning, flap-protected non-rust hooks and eyes and our guarantee. Next time ask your dealer for Model Brassieres. The girl behind the counter will look upon you immediately as a woman of discernment.

If your dealer cannot supply you with Model Brassieres, write to us direct. Our new handsome Brassiere Catalogue shows more than 60 newest models.

Prices 50c to \$7.50

Model Brassière Co.

Chicago
Boston
Paris

Department....."A"

200 Fifth Avenue, New York City

Brooklyn
San Francisco



This shows a Danersk Corner Cupboard (P-40) and an Arm Chair (P-27A)

DANERSK

DECORATIVE FURNITURE

—truly American in spirit, moderate in price, embodying the charming influences of the past and reflecting the artistry of the master makers of the important epochs. It is the smartest and most unique furnishing for the informal room, bungalow, cottage or country house. Decorated in the harmonizing tones of Old English and Renaissance polychrome furniture. Finished in the antique tones of Walnut or Mahogany, dull French Polish or painted either Gobelin Blue or Jade Green. We also paint and decorate Danersk Furniture any color or to harmonize with any given color scheme

Write for literature "B" and prices. We pay freight east of the Mississippi.



Erskine-Danforth Corporation
2 West 47th St. New York

Send a 2c Stamp



for a Sample Cake

and you, too, will be delighted with the charming delicacy and delightful perfume of this purest of transparent toilet soaps. Rich creamy lather that makes using it a pleasure—a revelation of how perfect a toilet soap can be.

No. 4711 White Rose Glycerine Soap

Preferred today, as for generations, by women of perception and refinement. 15 cents per cake at your dry goods dealer or druggist.

To cover merely the cost of packing and postage send 2c stamp for trial sample cake, or 10 cents for a trial package containing sample cake of No. 4711 White Rose Glycerine Soap, a sample of No. 4711 Bath Salts and a sample bottle of No. 4711 Eau de Cologne.

No. 4711 Liquid White Rose Glycerine Soap. A new convenient, delightful form of this refreshing soap—sanitary, economical, efficient. A luxurious shampoo.

MÜLHENS & KROPFF

Dept. V, 25 W. 45th Street, New York

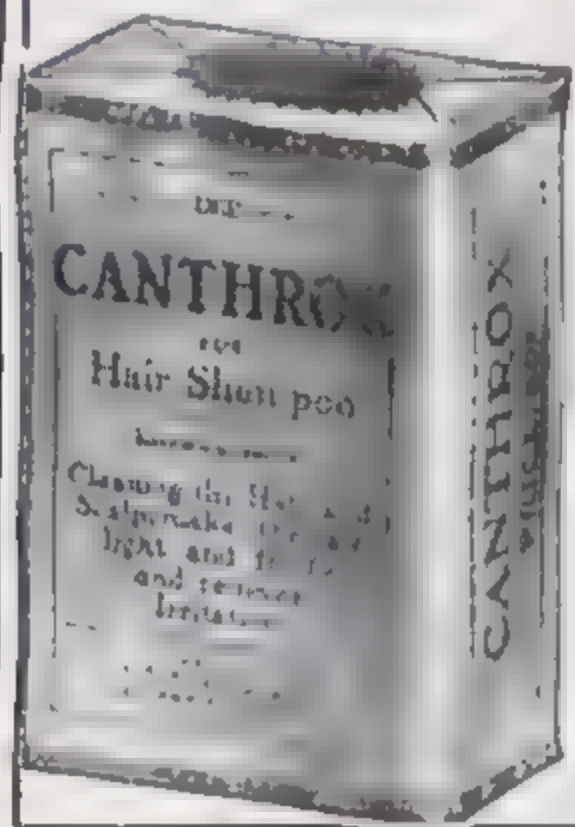


IN dressing rooms of theatres you will find that actresses, all of whom must give the very best possible care to their hair and who dare not take the least chance with its beauty, have come to use

CANTHROX SHAMPOO

Not a makeshift, but for head washing only

Canthrox quickly dissolves and removes dandruff, excess oil and dirt, while the effect is to stimulate the scalp to perfect health which always guarantees beautiful hair. It produces a massy fluffiness, which makes the hair seem much heavier than it is, and every strand has a silky lustre and softness that makes doing up the hair a pleasure.



15 Exhilarating Shampoos for 50c at Your Druggist's

This is about three cents per shampoo. No good hair wash costs less; none is more easily used. Just dissolve a teaspoonful of Canthrox in a cup of hot water and your shampoo is ready.

Free Trial Offer: To prove that Canthrox is the most pleasant, the most simple, in all ways the most effective hair wash, we gladly send one perfect shampoo free to any address.

H. S. Peterson & Co.

212 W. Kinzie St., Dept. 31 Chicago, Illinois

To the Woman Who Personally Shops in New York

Can You Wear Model Size Gowns?

New Frocks of Latest or Advanced Fashions—All Originals

IF you can wear model sizes, you can buy your Spring outfit, either for street, afternoon or evening wear, at about one-half the amount you are accustomed to pay elsewhere.

Our latest purchase of gowns, which were exhibited on forms by the importers and leading American dressmakers to illustrate the latest Parisienne modes, comprises a wide variety of colors and textures. These gowns were not worn or shop worn—they are new to you.

All are originals and no two are alike. All those chic French finishing touches are there which mean so much to well-dressed women noted for their individuality in dress.

Many of the best dressed women in New York—distinctive for their exclusive and individual smartness, obtain their outfits every season at our modest shop. They are keen judges of values. They obtain two distinctive gowns for the same price they formerly paid for one alone elsewhere. We often have gowns by the noted French modistes. We sell them at about one-half their real value.

OUR PRICES RANGE \$19 TO \$50

Some selected models, \$60-\$115

NO CATALOGS—NO APPROVAL SHIPMENTS

NO INQUIRIES ANSWERED OVER 50 MILES FROM N. Y.

The lingerie dresses for the coming season are a revelation and have an undeniable charm. The workmanship in nearly every instance is hand work. The laces are worthy of preservation. Prices run \$15 to \$50.

A fortunate purchase of some chic dainty blouses of almost every variety allows us to sell them from \$5 to \$12. This is about one-half the true value. Exquisite French models—no two alike.

Call and see these gowns for yourself—even try them on. You are not urged to buy. Your dollar does double duty.



MAXON Estab. 1899 **Model Gowns** No two of which are alike
1552 BROADWAY (46th St.) NEW YORK

A

R

T

(Continued from page 104)

Works in sculpture were few in number, as is usual in the Spring Exhibition, and consisted mainly of bronzes and small pieces. Notable among them was a large and finely modeled bronze statue of a girl, by Rudolph Evans, an American sculptor whose work has won wide recognition in France. Abastenia St. Leger Eberle was represented by a spirited dancing group called "Bacchanalia," shown at the lower left on page 40, and Chester Beach showed two keenly seen and deftly modeled studies, called "Grandfather" and "Grandmother."

FOR THE PANAMA-PACIFIC

Destined for exhibition at the Panama-Pacific Exposition is the ideal of American beauty embodied in the statue called "Fashion" illustrated on page 104. This gracefully modeled crystal-gazer, who doubtless foresees the mode with her crystal ball, was designed by Mrs. Nancy Cox McCormack, and was awarded by H. W. Gossard at the exhibition of the Fashion Art League of America, recently held in Chicago, as the prize for the gowns of most original design. The trophy was won by Miss Winnifred Burns of Duluth, Minnesota.

A SPANISH ARTIST NEW TO AMERICA

At the galleries of Braun et Cie, from March 5 to 22, was shown an interesting collection of paintings and drawings which introduced to the American public a Spanish artist already well-known in Europe, E. Pascual Monturiol of Barcelona. While his work has something of their vigor and brilliant color, Monturiol differs from his famous contemporaries, Sorolla and Zuloaga, by a spirit which more nearly approaches that of the Belgian, Meunier. Although he is himself a man of means, born to the professional ranks in Barcelona, his great interest is in the life of the working people about him, and he portrays them with a feeling for powerful action like that of Brangwyn, and a fine sense of the dignity of labor and the peace and humble content of the life of those who work with the hands, in vital contact with earth and wind and sea. The fishermen with their nets and boats and the far stretch of sea beyond reflecting the glowing colors of the evening sky, the orange sellers with their brilliant fruit and gay saddle cloths, and the strong and serene women who help to sort the bright-hued fish from the nets, are all subjects for his sympathetic brush. His

portraits are keen in their characterization and solid in their modeling and they are, like all of his work, essentially human and kindly.

CALENDAR OF EXHIBITIONS

NEW YORK

Arden Gallery. Opening exhibition of the Mrs. Chauncy Blair collection of antique sculpture, carving, and minor arts.

Ehrich Galleries. Paintings by Gainsborough, Reynolds, and Raeburn, from March 22 to April 17.

Fine Arts Building. Spring exhibition of the National Academy of Design, from March 20 to April 25.

Sixteenth Annual Exhibition of the American Society of Miniature Painters, from March 20 to April 25.

Kennedy Galleries. Rare old engravings and etchings, from March 23 to April 17.

Keppel Galleries. Masterpieces of engraving by old and modern artists, from March 25 to April 17.

Knoedler Galleries. Exhibition of paintings from the collection of Mrs. H. O. Havemeyer, for the benefit of the woman's suffrage movement, from April 7 to 27.

Loo Galleries. Exhibition of Chinese paintings from the collection of Mr. L. C. Pang of Shanghai, until April 15.

Macbeth Galleries. Works of twelve American landscape painters, from March 30 to April 20.

MacDowell Club. Bimonthly exhibitions of the work of American artists, beginning the first and fifteenth of each month.

Montross Galleries. Paintings, sculptures, and drawings by American artists, from March 23 to April 24.

New York Public Library. Print Gallery: etchings by fifteenth century artists. Stuart Gallery: Braquemond and Peter Moran memorial exhibitions and Millet centennial exhibition.

BOSTON

Art Club. Sixtieth annual exhibition of contemporary American art, from April 3 to May 1.

NEW HAVEN

Yale School of Fine Arts. Fourteenth exhibition of the New Haven Paint and Clay Club, from April 1 to 18.

PORTLAND

Sweat Memorial Museum. Spring exhibition of the Portland Society of Art, from April 20 to May 23.

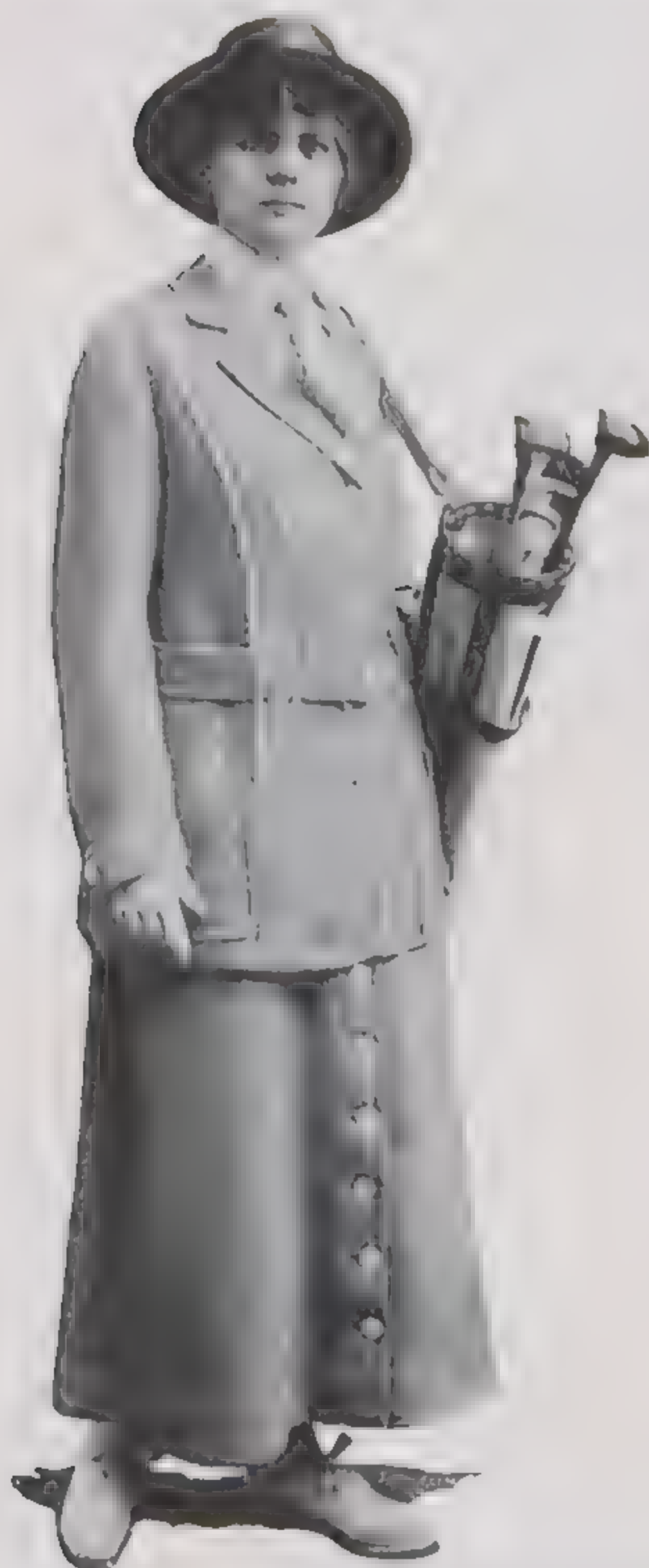
SAN FRANCISCO

Panama-Pacific Exposition. Exhibition of contemporary art, foreign and American, from February 20 until December 24.



The drawings of Monturiol present a sturdy working people, simple, loving, and humbly content with an existence which seems to know more of toil than of joyousness

COVERLEY CLOTHES



LADIES' TAILORED SPORT SUITS

Custom made. Imported homespun, tweeds and sport suitings. \$55 to \$80

Sport Skirts. Made to measure, in above materials. \$22.50 up

Ready-to-wear Skirts. Pique, linen and wash corduroy. \$5 to \$10

SPORT HATS

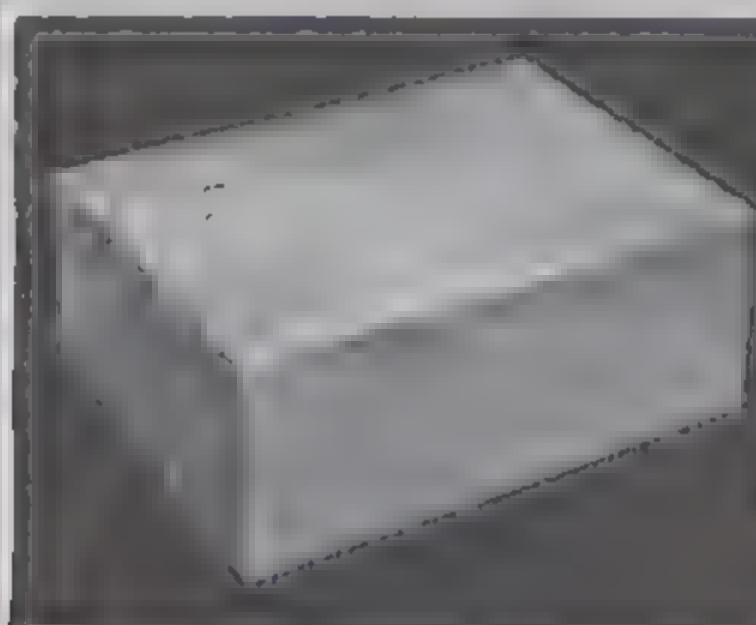
In white Corduroy, Leghorn, Madagascar and Split straws. \$3 to \$6

SPORT SHOES

For tennis, golf, yachting and the out-of-doors.

SPALDING · FIFTH AVENUE

BETWEEN FORTY-THIRD AND FORTY-FOURTH STREETS, NEW YORK



Poudre La Grace

NOT just a face powder, but a toilet adjunct which adds a new grace to the face—a new indefinable charm of coloring and softness of texture. Try La Grace yourself and see if you have ever found a powder so softly clinging, so exquisitely toned, so delightful to use.

Made in Paris, where the manufacture of toilet goods is a fine art. In shades for both daytime and evening use.

Mordaunt Price 50 cents **Paris**

If your merchant cannot supply you with Poudre La Grace, order direct from Riker & Hegeman Co., 340 West 4th St., New York, enclosing 6 cents additional for postage.



Unique Design, Good Style and Real Worth have kept **McHUGHWILLOW** at its Original Position of Dignity and Distinction as A True Period Furniture—And The Period is Now—It is the Furniture of Today—For Summer Time Indoors and Out

Our sketch sheets, illustrating almost a thousand designs, will be sent upon request.

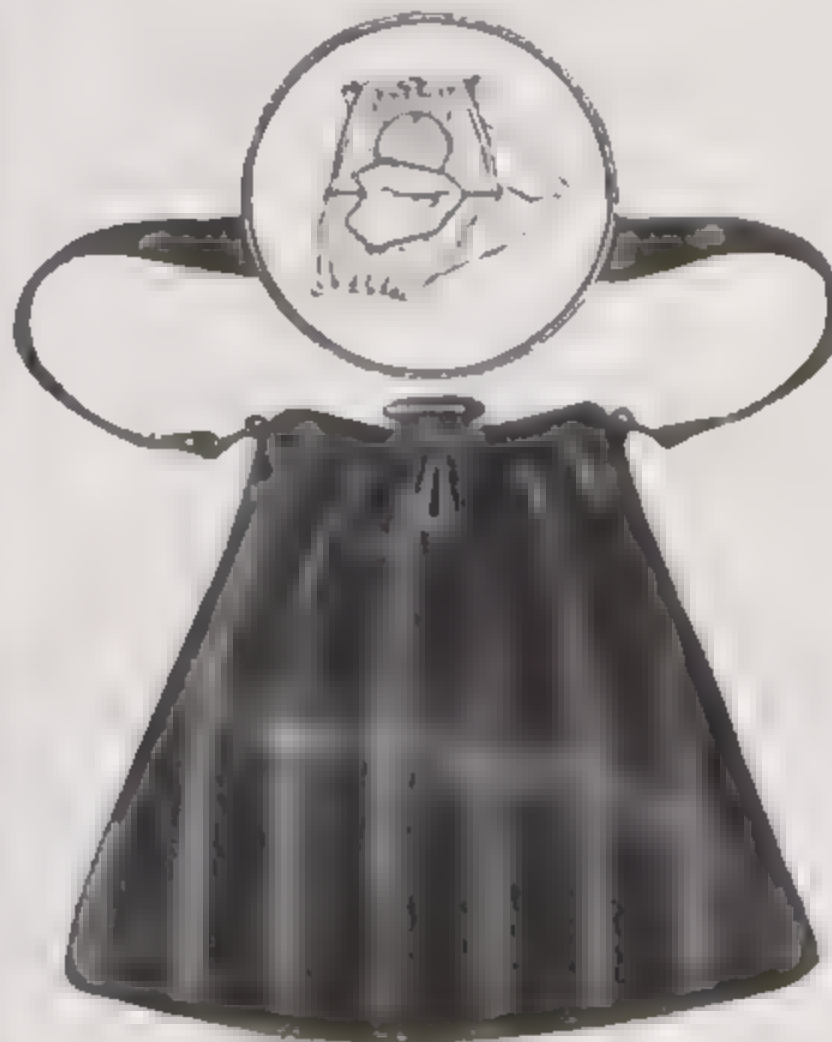
JOSEPH P. McHUGH & SON

9 West 42nd Street — New York
Original Designers and Actual Makers

Colonial Hand-bags



A distinctive hand-bag in pinseal leather with lion-head fastener in old ivory. Lined throughout in an extra fine quality of rib-silk. The model illustrated is black lined with French blue—other combinations are equally attractive. Filled with swinging mirror—kid-lined inner purse and change purse. No. 1051. \$5.00



A bag of unusual appearance. In smart two-tone striped Saffian leather of blue and black, green and black, and lavender and black. It has an inner purse lined with white kid—a change purse and a swinging mirror. No. 1899. \$5.00



This Trade-Mark on the label in each bag.

This is the Colonial Trade-Mark. It is our mark, put on our purses—and it means good leather, good workmanship, the latest and best styles—to you.

A few weeks after we introduce a new style, you can buy a hundred nearly like it. That is the reason we stamp our purses Colonial—so that when you buy the style we create, you can likewise be sure of getting the bag we make, of real leather, as marked.

The hand-bags illustrated here come, also, in sand and putty-colored leather and in silk and moire; are extra-fine quality, and because of the perfect construction we give them will not bulge out of shape, while affording more than the usual space.

Colonial bags are in every department store in a variety of styles, colors and sizes. If you have any difficulty in procuring them, remit the price to us and we will ship the bag to you through a responsible dealer.

SAMSTAG & HILDER BROS.

557 and 559 Broadway, New York City

\$6



"RIVERBRINK"

FOR CITY
PRICES
BY MAIL:

ADDRESS
O'CONNOR &
GOLDBERG
REPUBLIC
BUILDING
CHICAGO



MATERIALS:

Vamp of new grey kid; foxing of the same; insert of fine patent leather; black French bindings; sole hand turned.

"THE O-G RIVERBRINK
IS THE STYLE FOR ME, I THINK."

This masterpiece of fashion is selling so rapidly that we have already been obliged to increase our factory output and respectfully ask that our customers be patient if a few days delay should occur in shipping certain sizes. At this writing all sizes are on hand and we therefore suggest very prompt ordering.

O'CONNOR & GOLDBERG, CHICAGO

"O-G Styles Now Determine the Fashions of America."



Oven-Freshness

OF equal importance with the first-quality materials used in National Biscuit Company cakes, cookies, wafers and snaps, are the facilities for getting these perfect biscuit to your table as fresh and good as they come from the oven.

This has been fully accomplished by perfecting a nation-wide distribution service which quickly carries the delicious, well-baked products to grocery stores from Coast to Coast. That is why the many varieties of National Biscuit Company biscuit always taste so crisp and fresh and good wherever and whenever you buy them.



Uneeda Biscuit

Food for making bone and muscle—food for brawn and brain—Uneeda Biscuit, the most nutritious of foods made from flour. Made with exceptional care from selected flour. Always oven-fresh. Five cents.



Graham Crackers

Choicest flour, mixed by special methods, baked with extra care, all combine to give N. B. C. Graham Crackers their distinctive nut-like flavor and strength-giving wholesomeness. In five and ten-cent packages.



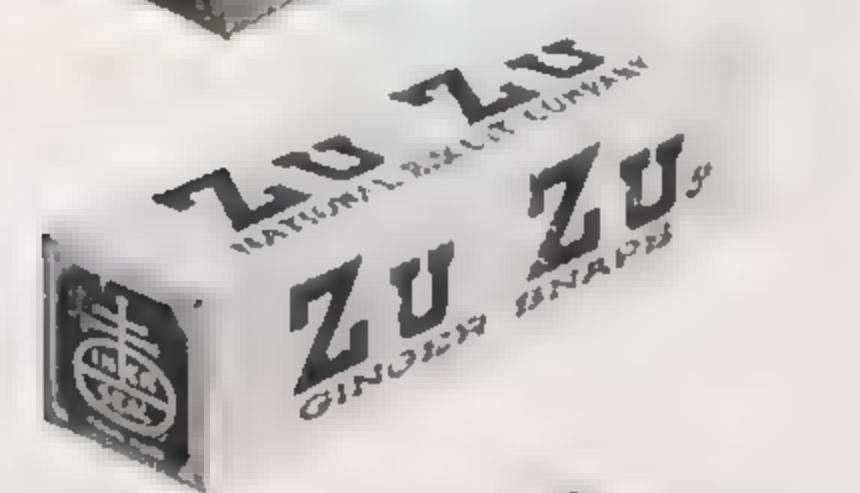
Kaiser Jumbles (Iced)

Rich, golden-brown cakes in jumble form. Generous in size and topped with a smooth, delicious icing. Popular alike with little folks and big folks. Ten cents.



Baronet Biscuit

Round, thin, tender biscuit of pleasing flavor. Appropriate for luncheon, tea or dinner. Particularly good with beverages—iced or hot. Delightful with ices or creams. In ten-cent packages.



Zu Zu

The children's favorite. Popular with grown-ups, too! Aspic combination of ginger and sugar-cane molasses that makes the snappiest, happiest ginger snap. Five cents.



N. B. C. Zwieback

Just thick enough, just browned enough, just crisp enough, just sweet enough, to suit all tastes. Good for children. Excellent for invalids. Ten cents.



Snaparoons

Golden-hued biscuit with a rich, coconut flavor that makes you eat one Snaparoon after another. Oven-fresh, of course, and always crisp. Just to open a package is a treat. Ten cents.

Buy biscuit baked by

NATIONAL BISCUIT COMPANY

Always look for that Name

THE NEW SPORT OF MARKETING

(Continued from page 70)

when a market of this sort is placed within easy reach of such a varied number of people, its appeal is not limited to the poorer classes alone. For, after all, good country produce from the Long Island and New Jersey truck-farms, good meats, and fresh fish—all minus the middleman's profit—are the common interest of every woman of limited income, be the limit very large or extremely small.

Obviously, the farmer, the butcher, or the fishmonger, who can have a stall rent-free, who supports no expensive delivery wagon, and who sells directly to the consumer, can afford to sell his wares at a substantially lower price than the corner provision store or green grocery in an expensive neighborhood, with a correspondingly costly up-keep of business equipment.

To those who have done marketing only in the comparatively peaceful seclusion of the small shops, the first trip to the municipal market will be a revelation. It will seem hardly possible that so many cuts of meat, so many kinds of vegetables and fruit, could exist. Dozens of persuasive hucksters, with assurances that their wares are better and cheaper than any others, require the marketer to be firm, to play off one against the other, until the most advantageous bargain possible is made. This behavior is expected of new customers. Perhaps, however, an experienced friend will play cicerone and lead the novice to her pet stalls; this will save the agonies of indecision amidst the embarrassment of riches.

THE OPEN SOUTHERN MARKET

To the southern woman, the many stalls under a partial shelter, and the hucksters selling their wares on the "space" or from the tail of a cart drawn up against the curb, will not present such novelty. Washington, Baltimore, Richmond, and all the southern cities, have

the open market—though by no means municipally owned, as are the New York borough markets at Queensboro bridge on East Fifty-ninth Street, at Third Avenue and One-hundred Twenty-ninth Street under the bridge, and the one at Williamsburg Bridge Plaza at Delancey Street. In the south a high rent is paid by stall owners and each supports a delivery service; therefore, comparison of prices between the public markets of New York and the privately conducted old-fashioned markets in the larger southern cities, will often show a good margin in favor of the former. This is helping to explode the myth about the large cost of food in the metropolis compared to its cost in the south.

COMPARISONS THAT ARE NOT ODIUS

Although food prices change rapidly from day to day, it is, perhaps, worth while to quote a few examples of the immense differences in prices between the accessible shops and the Queensboro market during one week this winter. Who, pray, would not gladly take the trip to East Fifty-ninth Street and pay ten cents a dozen for lemons, a cent each for mandarin oranges, twenty-five cents a pound for delicious sliced breakfast bacon, and forty-eight cents a dozen for "strictly fresh eggs," than give five cents for three lemons, forty-five cents a dozen for the oranges, thirty-two cents and up for the bacon, and fifty or sixty cents a dozen for fresh eggs?

Of course the disadvantages of transporting the food from the more distant public market to the cook are quite plain, but no one yet has successfully managed to eat his cake and have it too. One must choose for herself. If the Queensboro market is selected instead of the near-by store, the marketer will find herself in the best of company, for Everybody's Doing It!

SUITING HOUSE TO COUNTRY

(Continued from page 55)

as to suggest years of weathering. His walls are made of stucco of rough texture and pleasant color, in combination with real timber-work built in English fashion, and the effect is pleasing and substantial. Too often our stucco and timber houses have the thin varnished look of a striped paper hatbox. The house built for Dr. Gardner is a characteristic Lindeberg house,—long, low, and rambling, with good balance and mass, decorative treatment of windows, capacious chimneys, and quaintness of roof line. It had charm to begin with, so a few months' growth of garden has made it a house already at home on its site and permanent enough in character to live always.

The entrance to the house is tucked under the main roof, and is floored with bricks laid on edge. This entrance leads into a small hallway, which opens into the main rooms and passages of the first floor. The stairway is built into its own hall. From the entrance hall, a long, light living-room opens at a slightly lower level, giving opportunity for the picturesque of steps. At one end of the living-room is a huge fireplace, with a chimney-breast paneled to the ceiling in dark oak. There is no mantel above the fireplace, and the brickwork of the fire opening and of the large hearth is a relief from too intricate tile work. Large doors on each side of the chimney-breast frame spring-like vistas of the trellis room beyond, and the dining-room opens from the other end of the living-room. A group of windows in one side wall looks out over the lawn.

The fine taste displayed in the selection and placing of the furnishings in

this room is worth study. The walls are covered with a plain grass-cloth of neutral color, and the huge carpet rug is also plain. The furniture is of the best—good old English oak and walnut upholstered in proper tapestries and velvets. The reproductions are finely designed and well-executed, and the placing of the furniture is admirable, while comfort is not sacrificed to decorative effect. There are no unnecessary things, large or small, and the uncluttered spaces of the tables, piano top, and cabinets are as pleasing as the plain spaces of the walls. A sense of serenity and dignity is the result.

The dining-room walls are of paneling of excellent proportions, painted a cream white. Here, also, the floor is covered with a rug of plain color. The Sheraton furniture is of dark polished mahogany, and the chair seats are covered with damask. The silver wall-brackets and candlesticks accord with the severity of the scheme. A fine old gilt mirror is the only thing allowed on the paneled walls.

One long low wing of the house, which extends obliquely from the house proper, is a great billiard room, with paneled ceiling and with groups of windows on three sides. Kitchen, pantry, and servants' hall are placed in another wing, which opens from the dining-room. The upper floor of the house includes a library as well as the several bedrooms and baths. There are not too many of these rooms,—just enough for the actual needs of the family. By sacrificing unnecessary bedrooms, the wonderful roof has had its chance to cover snugly a house built for the peace and comfort of its owners.



Ovida

Reducing Brassiere

Adaptable With or Without Corset

IMMEDIATE REDUCTIONS AS FOLLOWS

- 36 Bust Reduces to 34
- 38 Bust Reduces to 36
- 40 Bust Reduces to 37
- 42 Bust Reduces to 39
- 44 Bust Reduces to 41
- 46 Bust Reduces to 42

Constructed of Elasticot, scientifically contoured to nature's model, the **Ovida** is the most successful Figure-Shaping and Health-Making garment ever invented.

With or Without Adjustable Shoulder Straps
Regular sizes 32 to 52

The Trade Mark **Ovida** stands for perfect fit, splendid value and entire satisfaction.

Look for the Label **Ovida**

Protected by U.S. Patent and patents pending

SOLD AT LEADING STORES

Send for handsome Free Book of Spring Styles

Ovida Company

12-14 W. 37th St., Dept. 2, New York



How Old Do You Look?—Stop, Think

If you look older than you are, it is because you are treating yourself badly—neglect—is the word. If you look as old as you are, still you are unjust to yourself.

Just how much less than your age you look depends upon how faithfully you follow the instructions which come to you with the Grace-Mildred Course of Physical Culture for the Face.

My exercises for the face are just as effective as my exercises for the body have proven to be in over 70,000 cases. Results are quick and marvelous. In from 6 to 10 minutes a day you can do more with these exercises at home than massage will accomplish in an hour a day in a beauty parlor. —Suzanna Cocroft.

Miss Cocroft after many years' experience has perfected instructions for this course, which include the care of the Hair, Eyes, Hands and Feet.

Wrinkles, Flabby Thin Neck, Sallow, Freckled Skin, Double Chin, Crow's Feet, Dandruff, Tired Eyes, Pimples, Thin, Dry or Oily Hair, Pouches Under Eyes, Sagging Facial Muscles, Tender, Inflamed Feet

and many other blemishes are relieved. The expression is improved, the skin cleared, the hair made glossy and more abundant, the eyes stronger and more luminous, the feet comfortable, and the hands smooth and flexible. In fact the same phenomenal improvement follows a faithful application of the Grace-Mildred Course, conducted by her niece, which has made Miss Cocroft famous in her treatment of the health and figures of women. Write for FREE booklet today.

Grace-Mildred Culture Course

624 S. Michigan Ave., Dept. 1, Chicago



Genuine All Hand-Weaved Unblocked **PANAMA**

Can be worn in this condition by Men, Women and Children. Easily blocked in any style. Light Weight. Durable. All head-sizes. Belms from 2 3/4

to 6 inches. Sent postpaid on receipt of \$1.00. Money back if not satisfactory. Write for Catalog.

Panamas from \$1.00 to \$100.00

PANAMA HAT CO., Dept. V, 830 Broadway, New York City

The Nestlé 'permanent' Hair Wave



THE BRITISH MEDICAL JOURNAL SAYS:

"Mr. Nestlé's studies are certainly fruitful. He has achieved many valuable, practical results."

GERMAN BOARD OF HEALTH (Berlin, 1910) recommended the Nestlé Hair Waving Treatment in a report signed by Dr. Popke, the authority.

About "Permanent" Hair Wave

"PERMANENT" hair waving, as the real inventor, Mr. C. Nestlé, of London, sees it, is a treatment by which straight hair, growing on the human head, is transformed, by most gentle methods into a texture such as wavy hair possesses.

We all know that straight hair is of a different construction, more pinched and less porous than wavy hair, and that the latter waves because of its ability to absorb the humidity of the atmosphere. Upon this basis, the Nestlé Treatment for straight hair is built up.

This change of hair texture does not mean an "everlasting wave" or "a wave guaranteed for six or twelve months." It would be taking mean advantage of public ignorance to hold out such a promise, because our hair grows about one-half inch a month. Nor does it mean kinking or twisting the hair around the hair-curler, and then "steaming" it (as the mere mechanical operator sees it), by which the muscles of the shaft are creased as paper rolled between the palms of the hands.

The real scientific process means nothing more than the opening of the hair-shaft pores on the suction principle. This is why the Nestlé Treatment has been so eminently successful in Europe, and why its reputation as a beneficial hair treatment is greater even than as a hair-waver, though its real purpose, of course, is to produce naturally wavy hair.

If your straight hair is thus altered, it remains naturally wavy as long as this hair is in the head, and the more frequent the washing, the better for the waves. A head of hair is treated in one sitting of between one and two hours, according to the quantity of hair. The process is absolutely comfortable and free from the remotest danger or pain (over 6,000 heads are yearly waved at the London Establishment) and every head is tested before the fee is taken.

Mr. Nestlé attends personally at 18 East 46th St., New York, where appointments may be made, or illustrated booklet obtained free.

INSTRUCTIVE ILLUSTRATED BOOK on Request



Before Nestol



After Nestol

A Further Discovery of Great Importance Nestol Treatment for Children

AFTER three years of practical and successful experiments, Mr. Nestlé has reduced to a formula a method by which any mother or nurse can treat the hair of small children in a way that will influence it to grow naturally wavy. This treatment—THE NESTOL TREATMENT—must be undertaken before the hair has grown long and while the child is still of a tender age. No expert skill or complicated apparatus is required. Simply by regularly treating the dermis as instructed by Mr. Nestlé, and with the few necessities that he sends, the scalp can be made to discharge WAVY INSTEAD OF STRAIGHT HAIR within a few months.

Write for pamphlet explaining in full, or send \$2.50 for the complete Nestol treatment, with necessary lotions, etc.

C. NESTLÉ & CO.

18 East 46th Street - New York

OPPOSITE THE RITZ-CARLTON PHONE, MURRAY HILL 2910

LONDON: 48 South Molton Street, and 44 Dover Street

PARIS: 45 Boulevard Haussmann

BERLIN: 60 Nürnberger Strasse

FOWNES GLOVES

The retailer does not make the gloves he sells.

Like you who buy them, he depends chiefly on the reputation of the maker for good value.

Thus, his own reputation is involved.

Most dealers who cherish their own reputation welcome the opportunity of depending on the Fownes reputation.

They take no chances.

Neither do you.



Exquisite Manicuring at Home

Prof. Theo. Miller, for many years the recognized authority on the care of the nails, and originator of the "Miller Non-Cutting System" of Manicuring, has prepared two delightful manicure requisites for those who do not care to take chances of injuring or splitting the nails by using caustic acids put up under fancy names.

"ZOBRIGHT" Trade Mark

Nail Enamel

in convenient cake form. Imparts a lasting satin finish and brilliant lustre. Not affected by water. Package consists of 1 white cake, 1 pink cake, and 1 flexible "Velvedge" Buffer, 25c.

Rubigloss Trade Mark

Nail Polish

Finger nails polished with it retain for a week a bright pink lustre which will not wash off. Delicately fragrant. 2 sizes—10c and 25c.

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Of French Coutille boneless, save for one side-stay. May be put in hamper with linens for laundry.

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And at the foremost stores in all other cities.

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LINGERIE CORSET
"IT CLINGS"

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PER PAIR **\$2.00**

FOR COLLEGE GIRLS,
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The Slender GROWN-UPS.
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Unsurpassed as a Bathing Corset.

Charming in contour of line—
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392 FIFTH AVENUE at 36th Street, NEW YORK
CORSET H COMPANY, Mfrs., WORCESTER, MASS.

S O C I E T Y

Births

NEW YORK

Gardner.—On February 18, in Copenhagen, to Mr. and Mrs. William Gunther Gardner, a daughter.

Talleyrand.—On February 18, in Paris, to the Duke and Duchess Talleyrand, a son.

Whitman.—On March 11, to Mr. and Mrs. Charles Seymour Whitman, Jr., a son.

BALTIMORE

George.—On February 16, to Mr. and Mrs. Robert E. Lee George, a son.

Ober.—On February 2, to Mr. and Mrs. Frank Benedict Ober, a son.

CHICAGO

Gardner.—On December 29, to Mr. and Mrs. Paul Egerton Gardner, a son.

Died

NEW YORK

Breese.—William Lawrence Breese, Second-lieutenant Royal Horse Guards (Blues).

Cottenet.—On March 7, at her residence, Marie Lowndes Cottenet, widow of the late Edward Laight Cottenet.

Manning.—On March 9, Robert F. Manning.

Orvis.—On March 8, Charles Eustis Orvis.

Rockefeller.—On March 12, at Pocantico Hills, Laura Spelman Rockefeller, wife of Mr. John D. Rockefeller.

Shortt.—On March 9, at his residence in Tompkinsville, Staten Island, William Allaire Shortt.

BALTIMORE

Perot.—On March 12, Charles Granberry Perot.

LOS ANGELES

Calhoun.—On March 17, at Santa Monica, Laura E. Calhoun.

ST. LOUIS

King.—On March 15, Captain Henry King.

Engagements

NEW YORK

Brown-McAfee.—Miss Lucy Page Brown, daughter of Mrs. Arthur Page Brown, and granddaughter of Mr. Roger A. Pryor, to Mr. Harry McAfee, son of Mrs. C. William McAfee.

Taylor-Carnochan.—Miss Eleanor Taylor, daughter of Mr. Howard Taylor, to Mr. Gouverneur M. Carnochan, Jr., son of Mr. Gouverneur M. Carnochan.

ATLANTA

Stewart-Champion.—Miss Ann Eloise Stewart, daughter of Mrs. Caroline Robinson Stewart, to Mr. James Perry Champion.

BALTIMORE

Phillips-Kennard.—Miss Claire Phillips, daughter of Mrs. Marshall A. Phillips, to Mr. Reginald Parry Kennard, son of Mrs. W. S. Kennard.

Snowden-Weymouth.—Miss Sara English Snowden, daughter of Mr. Basil Hopkins Snowden, to Mr. Harrison Weymouth, son of Major Harrison G. O. Weymouth, U. S. A.

BOSTON

Armstrong-Amory.—Miss Margaret Armstrong, daughter of Mr. Lewis O. Armstrong, to Lieutenant Charles B. Amory, Jr., of the First U. S. Cavalry.

Dexter-Hill.—Miss Pauline Wyman Dexter, daughter of Mr. George Blake Dexter, to Dr. Lewis Webb Hill, son of Mr. Charles L. Hill.

Seeley-Welles.—Miss Muriel Seeley, daughter of Mr. William G. Seeley, to Mr. Robert Welles, son of Mr. Francis R. Welles.

Wharton-Smith.—Miss Constance Wharton, daughter of Mr. William F. Wharton, to Mr. St. John Smith.

BUFFALO

White-Bissell.—Miss Dorothy Pendennis White, daughter of Mrs. Pendennis White, to Mr. Lloyd Bissell, son of Mr. Arthur Bissell.

CHICAGO

Hitchcock-MacLeish.—Miss Ada Hitchcock, daughter of Mr. W. A. Hitchcock, to Mr. Archibald MacLeish, son of Mr. Andrew MacLeish.

PHILADELPHIA

Capertown-Wallace.—Miss Nancy Ratcliffe Capertown, daughter of Mrs. Ratcliffe Capertown, to Mr. Lewis Guest Wallace.

Wilbur-Charrington.—Miss Mary Elizabeth Wilbur, daughter of Mr. William Nelson Wilbur, to Mr. Arthur Mowbray Randolph Charrington.

ST. LOUIS

Scudder-diRosa.—Miss Maude Scudder, daughter of Mrs. William Henry Scudder, to Mr. Gustavo L. F. diRosa, of Rome, consul of the King of Italy.

WASHINGTON

Barry-Shoemaker.—Miss Cora Barry, daughter of Mr. David S. Barry, to Mr. J. Rex Shoemaker, son of Mr. E. B. Shoemaker.

Birney-Strong.—Miss Catherine Birney, daughter of Mr. Arthur A. Birney, to Ensign James Hale Strong, U. S. N.

Bliss-Watkins.—Miss Ruth Alice Bliss, daughter of Mrs. George Bliss, to Captain Lewis Hayes Watkins, Corps of Engineers, U. S. A.

Heyl-Colquitt.—Miss Julia Heyl, daughter of Colonel Charles H. Heyl, U. S. A. (retired), to Mr. Joseph Clay Habersham Colquitt.

Weddings

NEW YORK

Metcalfe-Greenfield.—On April 7, in the Church of the Heavenly Rest, Mr. Jesse Metcalf, son of Mr. Manton B. Metcalf, and Miss Marjorie Paine Greenfield, daughter of Mrs. Ernest Martin Greenfield.

Millet-Bissell.—On April 6, Mr. Lawrence Millet, son of the late Frank D. Millet, and Miss Eugenie Bissell, daughter of Dr. Joseph B. Bissell.

Ordway-Green.—On April 10, at the Plaza Hotel, Mr. Lucius Pond Ordway, Jr., son of Mr. Lucius Pond Ordway, and Miss Josephine Green, daughter of Mr. A. W. Green.

Tuckerman-Morrill.—On April 10, in St. James's Church, Mr. J. Willard Tuckerman and Miss Elsie L. Morrill, daughter of Mrs. Amos Morrill.

Winston-Kennedy.—On April 10, at Hempstead, Long Island, Mr. Eric Winston, son of Mrs. A. Walpole Craigie, and Miss Maud Arden Kennedy, daughter of Mrs. H. Van Rensselaer Kennedy.

PHILADELPHIA

Burrage-Shirk.—On April 9, in Christ Church Chapel, Mr. Albert Cameron Burrage, Jr., and Miss Anne Bell Shirk, daughter of Mr. J. C. Marshall Shirk.

Weddings to Come

NEW YORK

Frank-Taylor.—On June 5, in St. Paul's Chapel, Glen Cove, Miss Louise Tiffany Frank, daughter of Mr. Charles A. Frank, to Mr. Talbot Jones Taylor, Jr., son of Mrs. Keene Taylor.

BOSTON

Putnam-Bundy.—On April 17, at the bride's country home in Manchester, Miss Katharine L. Putnam, daughter of Mr. William Lowell Putnam, to Mr. Harvey Bundy.

PHILADELPHIA

Biddle-Duke.—On April 28, in Holy Trinity Church, Miss Cordelia Drexel Biddle, daughter of Mr. A. J. Drexel Biddle, to Mr. Angier B. Duke, son of Mr. Benjamin N. Duke.

PROVIDENCE

Harris-Turner.—On April 27, in St. James's Church, Miss Maud Milton Harris, daughter of Mr. William Milton Harris, Jr., to Mr. Wilson Pelham Hoxton Turner, Jr., son of Mr. Wilson Pelham Hoxton Turner.

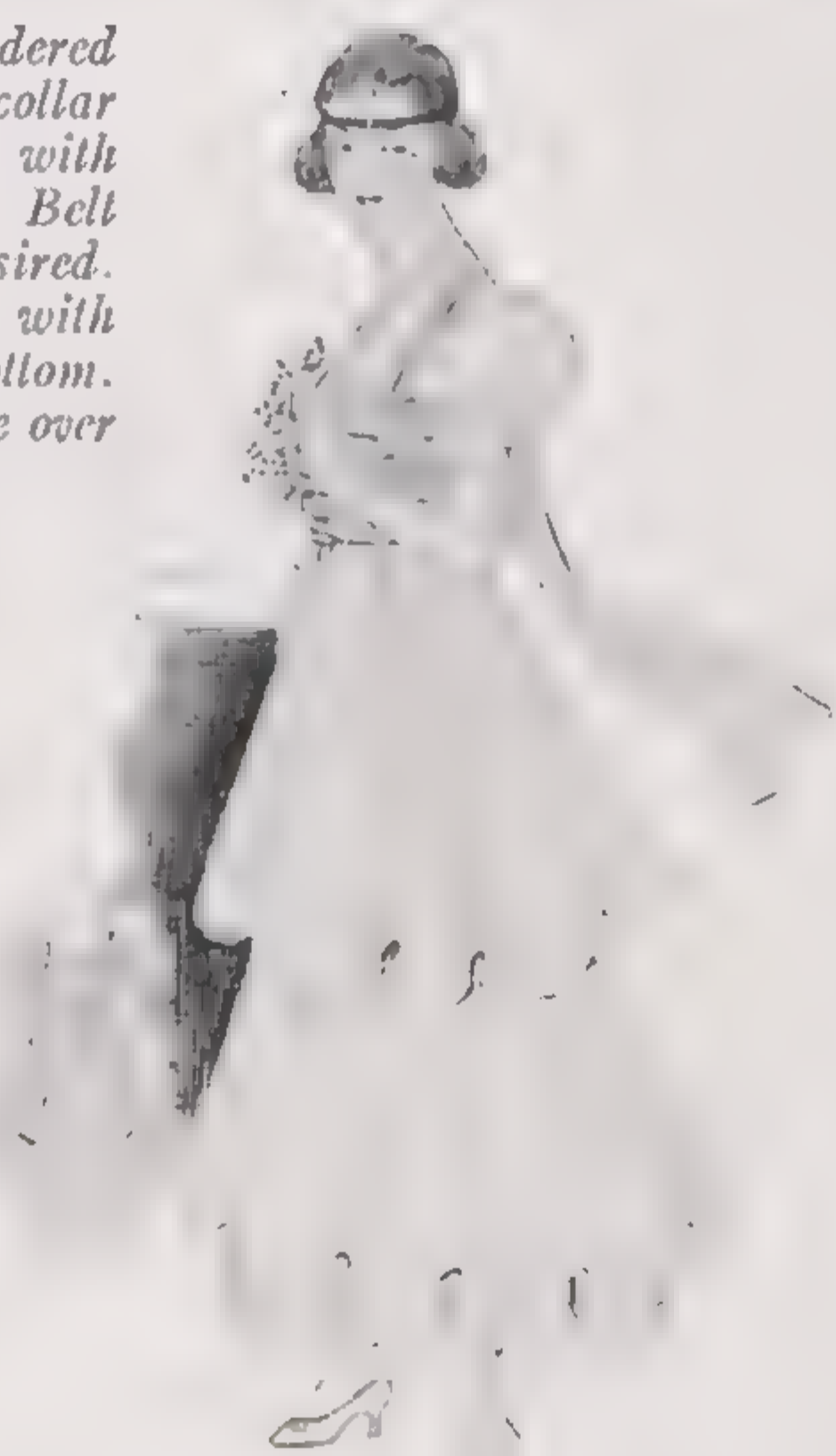
Charitable Intimations

Tableaux Vivants.—On April 12, at the Ritz-Carlton, for the benefit of the American Ambulance Hospital. Arrangements under the supervision of Mrs. Orme Wilson, Jr., Mrs. Everett Colby, Miss Elsie Nicol, Mrs. Courtland Nicol, Mrs. Joseph Earle Stevens, and Mrs. Henry Ives Cobb, Jr.

Sailor Boys' Club Dance.—On April 13, at the Plaza, for the purpose of building a home for sailor boys. Among the patronesses are Mrs. William Astor Chanler, Mrs. Arthur Cumnock, Miss Juliana Cutting, Mrs. John H. French, Mrs. John Purroy Mitchel, and Mrs. DeLancey Nicoll. Tickets may be purchased from Donald C. Townsend, 535 Park Avenue, New York City.

Model 4B-604. White net dress, embroidered in design of white flowers. Coatee effect; collar made of scalloped net edge; front trimmed with crochet eyelets, drawn through with silk cord. Belt of fine quality satin ribbon in any color desired. Skirt in two-tiered effect, each tier finished with plain net fold at bottom. Skirt and waist made over a net foundation.

Sizes: 16 to 44.
Price, prepaid,
\$22.50



Model 4B-78

Evening gown of pink chiffon taffeta. Skirt in tier effect, cut in large scallops. Finished with piping of self material. Fillet lace over net at bottom skirt, attached to a slip of Jap silk. Puffed sleeves made of silk net. Satin ribbon straps over shoulders, ending in streamers at back. Dainty Boutonniere at front of waist. Additional colors: light blue, maize and white. Sizes: 16 to 44. Price, prepaid, \$25.00

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Eternal watchfulness is the price of long, lustrous hair. Do not wait until your hair becomes thin and colorless. If you will use our wonderful new discovery

HAIR YOUTH

faithfully it will put new life, brilliancy and color into your hair, promoting a healthy growth, nourishing the roots and scalp. Price \$1.00 a bottle. Send 25 cents for trial size.

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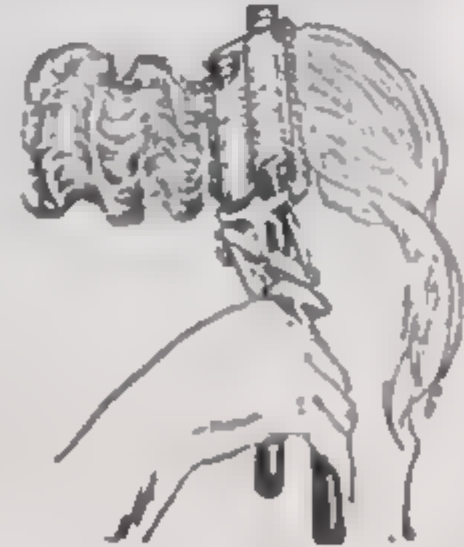
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A Woman Is As Old As She Looks

You don't have to look old or feel old. Sanford Bennett, a San Francisco business man, has discovered how to keep young. As a result of this discovery, he is younger to-day at 72 than he was twenty-two years ago at 50. His methods are ideally simple, and best of all, they are applicable to the case of any woman. If you are interested in remaining young, even after you have passed

the fiftieth, sixtieth and seventieth milestone of life, you should know about Mr. Bennett's discovery. We will be glad to send you the story of Mr. Bennett's return to youth together with a brief summary of the methods he used, if you will just drop us a postal. **PHYSICAL CULTURE PUBLISHING CO.** Room 2603 Flatiron Bldg. New York

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AND where the spirit of youth is so all-pervading that you cannot leave without catching some of it.

Aggravating little lines, deep disfiguring wrinkles, unseemly hollows, ungainly fatty folds and creases, the double chin, badly colored skin, or skin lacking in color, noticeable surface blemishes, such as blackheads, all these are banished in favor of clean, youthful attractiveness, at the ARDEN SALON D'ORO.

Many skilled attendants are kept constantly busy under Elizabeth Arden's personal direction, administering the VENETIAN Treatments, that other women may look more beautiful, more youthful.

And from the swirl of Fifth Avenue Shopping, the clients of the Arden Salon D'Oro come and go—staying just long enough for the adept hands to accomplish their important work.

And, through the efforts of a vigilant mail service department, the spirit and MISSION of the Arden Salon D'Oro is conveyed in advisory letters, in printed books, in bottles and jars containing the VENETIAN Toilet Preparations, to every part of the country. Miss Arden communicates to each out-of-town client her scientific skin treatment methods. Acting upon her instructions, you will quickly become efficient in the VENETIAN methods of self-treatment, and can maintain that clear, clean, youthful appearance of face, arms, neck and shoulders. "Why did I delay so long?" write so many; "A marvelous change has been wrought by your preparations and methods."

If you would know the spirit of the ARDEN SALON D'ORO, and learn what it means to you, send now for a copy of "THE QUEST OF THE BEAUTIFUL." (A new revised edition.)

If you can conveniently pay a visit to the ARDEN SALON D'ORO, you will find it well worth your while.

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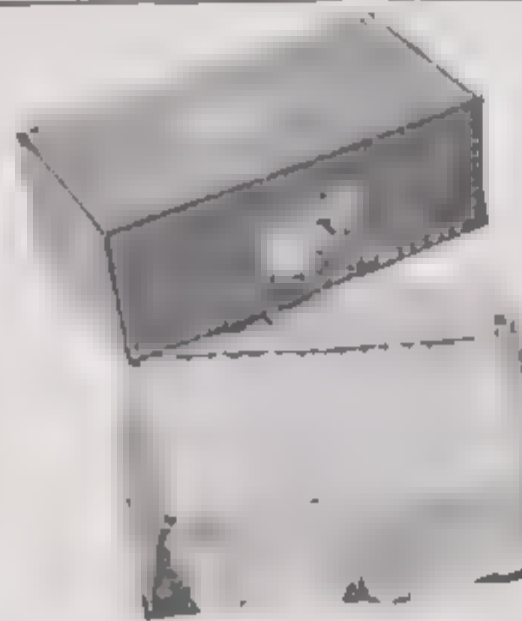
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Specially rolled Cigarettes of unusual flavor to suit the individual taste.

In mild and medium blends. \$2.50 per 100.

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Personal Fittings by Appointment.

SPECIAL

S5274E. — Handsome Suit of finest Garbardine—black, navy, putty, dark green, battleship gray. For stout figures, up to 56 bust measure. Beautifully tailored and trimmed with novelty braid and gold ornaments. **Special 34.75**



S5274E

SMART APPAREL for STOUT FIGURES

The best features of the newest and most favored styles cleverly adapted, exclusively by Lane Bryant, to give the stout figure (up to 56 bust measure) the individuality, poise and

charming grace that proclaim the well-dressed woman.

Our retail manufacturing establishment is one of the largest and gives you the advantages of changing trimmings and details or duplicating to measure with fittings. Our expert shoppers will give prompt, personal attention to mail or telephone orders.

Season Book, just issued, is brimful of photographic illustrations of smart apparel for stout figures. Sent out of town upon request to Dept. E-6.

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Wear my famous Rubber Garments a few hours a day, and your superfluous flesh will positively disappear.

DR. WALTER'S FAMOUS Rubber Garments

FOR MEN AND WOMEN

By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They cover the entire body or any part. They are endorsed by leading physicians.



Bust Reducer, \$5

Made of Dr. Walter's famous flesh-reducing rubber, with coutil back. The reducing qualities of this garment are remarkable, at the same time it gives added comfort and style.

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Covering the abdomen and stomach. Well provided with means to keep it in place.

Neck and Chin Reducers, \$3

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Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

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Made of dainty white rubber webbing—delightful support with or without corsets, reducing the figure from 3 to 4 inches at once.

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We have made to our order this ideal Double Cooker. It is made of pure aluminum, extra large and heavy. The cereal capacity is 2½ quarts.

We supply it so that Quaker Oats may be served at their best on your table. It brings out their flavor and aroma. It helps make the dish delightful. It makes available all the vim-producing power.

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five of the regular or 10-cent packages or two 25-cent packages. That will prove you a Quaker Oats user.

Send one dollar with the trademarks and this costly cooker will be sent by parcel post, subject to return if it doesn't please.

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Luscious, Vim-Creating Flakes

There are few things more important than to make oat food delightful. This is the vim-food, the animating, energizing, spirit-giving grain. It is laden with vitality.

It increases one's capacity.

Folks young and old who would "feel their oats" need much of this energy food.

That's why Quaker Oats has been made so inviting. We use just the big, plump grains in it. We enhance their flavor by a dry-heat process, then roll them into luscious flakes.

Cook them our way and this dish will prove resistless. It will show you what this food will do for folks who eat enough.

10c and 25c per Package
Except in Far West and South

SMART FASHIONS for LIMITED INCOMES

(Continued from page 58)

a cording. This is an alteration which has been successfully accomplished, but the difficulty is in getting enough good material for the peplum of the jacket. As a rule, this can be gotten from the underskirt, or from the upper part of the skirt; the peplum may vary in length according to the amount of material that is available.

HATTING THE SUIT

No matter what a woman's income may be she is always anxious to know where she can buy a smart but inexpensive hat. The models illustrated on page 58 can be made up by certain milliners at the most moderate prices. The hat shown at the upper right, for instance, is a Lewis toque in a black and white straw. It is banded at the top with black taffeta and is trimmed either with white flowers or with flowers which will carry out any color scheme of the costume. This hat may be had in black or in colors selected to contrast with any gown for the moderate sum of \$12.

Another Lewis turban, sketched at the upper left on page 58, this milliner will make to order. It may be had in *liséré* straw and hemp braid in shades of blue, brown, or gunboat gray. This hat is finished at the top with silk of a self-tone or contrasting shade. Flowers of a contrasting color accentuate the shape of the hat and may be chosen to suit the color scheme of the gown with which it is to be worn. The hat will be made in any of the colors suggested for \$12.

A Tommy Atkins hat with the earmarks of spring is shown in the cap-like turban illustrated in the middle at the top of page 58. A smart milliner will make this in navy blue, dark brown, or black hemp straw, with satin or velvet facing. The crown is topped by two smart wings. It is priced at \$12.

If the woman who has but \$500 a year to spend on clothes has the slightest knack at fashioning millinery, she can easily trim a hat of the type of those sketched at the bottom of page 58. It is possible to buy for \$5 the material required for the hat shown at the lower left of the page. A good sailor of dark blue, brown, or black straw may be crowned with taffeta and the band added. If one is reasonably expert at this work, it is, of course, better to get a wire or a buckram frame for 50 cents or \$1, than to get a straw sailor. In case the wire frame is used, braid should be applied to the brim and the crown should be covered with the taffeta. Leaves of taffeta should be cut out and the beads applied to it; then the motif should be applied to the streamers.

MAKING CAPITAL OF CLEVERNESS

A wide-brimmed sailor like the one sketched in the middle at the bottom of page 58 may possibly be left over from last season. In that case, a crown of silk, trimmed with narrow velvet ribbon used in strips across the top of the crown, and in a latticed effect around it, would redate the hat. Clusters of white wool embroidery trim the crown of the model sketched. To make this wool embroidery, little apples and leaves should be drawn on a piece of muslin and embroidered in white wool with centers of red or yellow wool. Then the motifs should be cut out of the muslin, their edges should be turned in, and they should be applied to the hat.

The hat sketched at the lower right of page 58 has a foundation of buckram which can be bought in the shops for as little as \$1. Such a foundation may be covered either with taffeta, linen, or cretonne. For the trimming, linen of a color to contrast with that of the hat should be cut in the shape shown here and applied to the crown with a buttonhole stitch of wool.

TWO WAYS OF ACCOMPLISHING THE SPRING BLOUSE

(Continued from page 59)

middle at the top of page 59. It is particularly suitable for spring wear. It will be made to measure in any color for \$15. The overblouse is of net, mounted on an underwaist of satin ribbon finished by lace across the bust and by velvet ribbon over the shoulders. The collar is formed by shirring the net two or three rows deep, and allowing the frill to stand up around the face; the edge is finished by a piping to correspond with the finish of the three-quarter-length sleeves. This waist is also one which could be made at home quite easily. One and a half yards of net over a little underbodice held on the shoulders by ribbon will accomplish it. The waist fastens down the back.

If blouses of the softer sort are to be made at home, it is especially nice to know of an establishment where picot edging and hemstitching, as well as the covering of buttons, may be done. There is an excellent shop in town which makes a specialty of this work, as well as one which does pinking and all sorts of plaiting quickly and well.

The fashion of sweaters is seemingly one which has come to remain, and this season various new types of sweaters

have been introduced, notably those of Italian silk. Rather better looking than this type, however, is one of a double layer of Swiss fiber, as shown in the sketch on page 59. This has a more substantial appearance than a sweater of Italian silk. It can be ordered in any color,—wisteria, orange, old-rose, old-blue, purple, white, or gold. The sweater is in a solid color and is finished by a self-tone band around the neck and down the front. The collar is only snapped on, so that it may be worn or not, as preferred. The colors in this particular model are charming, and the model itself is well cut. A specialty shop has imported a good supply of these sweaters and is selling them at the reasonable price of \$25 each; this is about half the cost of the sweaters of Italian silk.

A good hat for general summer wear in the country or at the beach is shown by the same shop, and is sketched with the sweater. The hat is in "bangcock," an attractively woven rough straw, which will be dyed to order to match the color of the sweater or dress. It is trimmed with a white band and a white edge. Price \$10.





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HERE, at 149 Tremont Street, you may study all the newest designs, reproduced in Vogue Pattern form. Some are shown in crinoline; others in sketches and in photographs.

The attendants will be glad to show you the newest things in the fashions, whether or not you come prepared to buy a Vogue Pattern.

Vogue Patterns are to be seen in this Boston room just as satisfactorily as in the New York room, and in Vogue itself.

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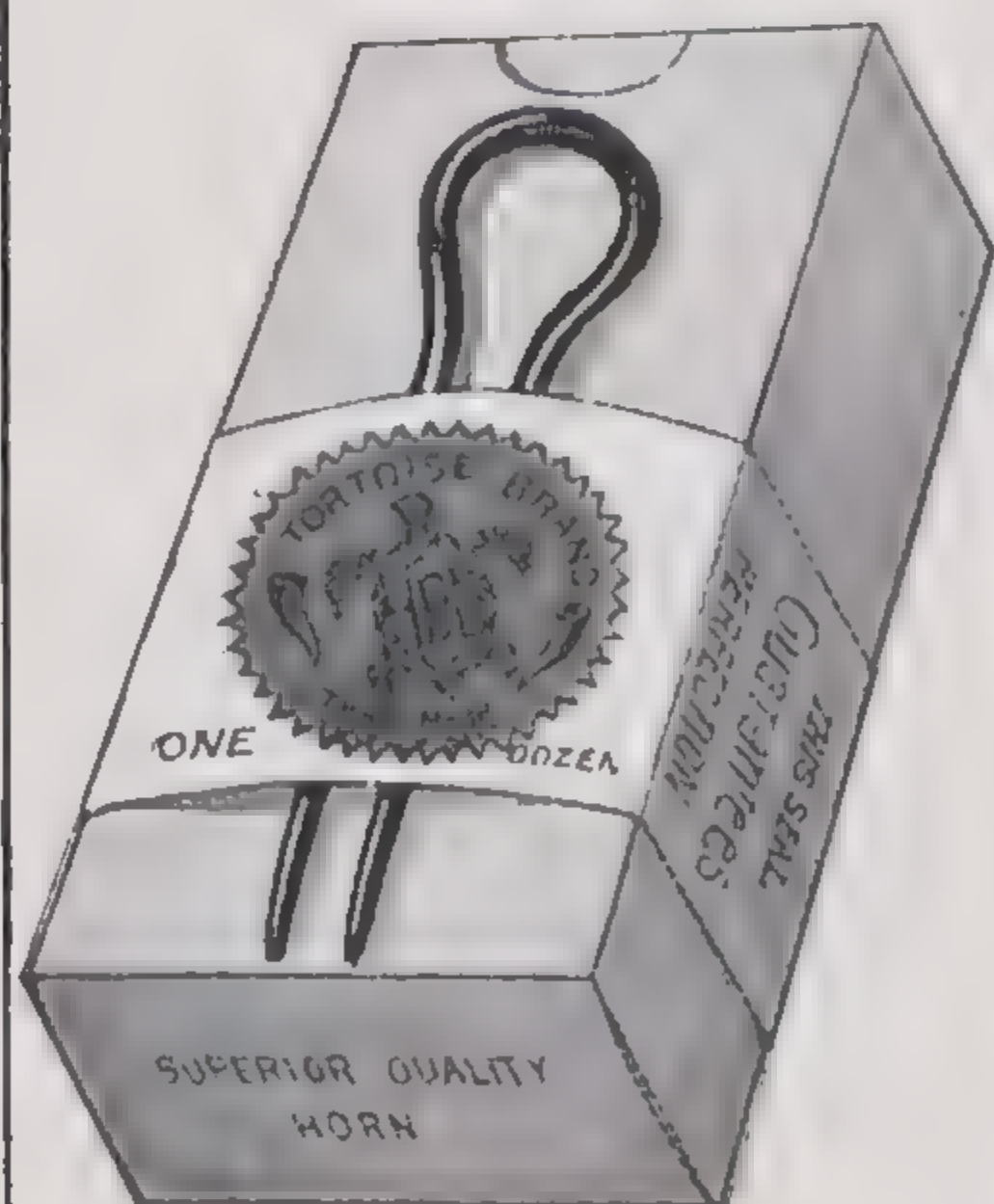
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Sample bottle of this perfume sent on receipt of 20 cents.

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THE unequalled imitation of real shell—as beautiful—more durable.

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FOR the greater comfort and better health of mother and child.

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Harmonizes the figure lines throughout the entire period; prevents clothes from binding. Have an important feature found in no other maternity corset. Daintily trimmed and beautifully finished. Prices extraordinarily low—made possible by our enormous output.

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Our expert shoppers give prompt personal attention to mail or telephone orders.

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Send 10c today for this box of 80 embroidered samples and 80 Paris fashion sheets.

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Schweizer dress patterns are embroidered in Switzerland, where labor is cheap, and sold direct to you. **ALL ARE UNMADE**—ample material to make up any style. For very little more than you pay for ready-made clothes, you can wear exquisite, imported, richly embroidered dresses.

Prices range from \$1.00, \$2.50, \$3.90 up to \$45.00.

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THE "CREDO" OF THE DECORATOR

(Continued from page 38)

in keeping with all the new tendencies which are exemplified in modern decorative art. Chinese colors are always pure and clear, brilliant and untinted, and if in some cases the centuries have mellowed them and have added to them a peculiar charm, one may safely say that they were at least equally beautiful when fresh and new.

This brings me to a point on which I believe that great stress should be laid. I refer to faking in the making of furniture, so that pieces, instead of remaining new and modern, are made to have the appearance of being old, worn, in fact, antique. This has for so long entirely dominated our house decoration that it is difficult to get away from it. There are people who refuse to have a new-looking color in their houses, not even new-looking paint on their walls; everything must be old-looking, worn, and have seemingly accumulated the dirt of centuries on its surface.

Is it possible for an instant to believe that this craze for having the coloring, the paint, and every piece of furniture or material we use look something it really is not, could ever have existed in the days when the antique furniture which we admire so extravagantly originated? How can people fail to recognize that the beautiful chair, covered in red velvet and made in Florence during the sixteenth century, which has now taken the much-coveted aspect of old age, was perfectly new in, let us say, 1575, and was considered beautiful by the art-loving Italians of those days in all its freshness of glowing color? It seems that this imitating of colors and furniture toned by age and this making furnishings look something they are not is but a poor substitute for genuine artistic taste in decoration and shows but little confidence in ourselves and our period. As a matter of fact, we could make beautiful and artistic homes for ourselves by collecting individual modern furniture which is modern because it is contemporary in feeling and coloring and, though possibly evoking memories of by-gone days, absolutely typical of the present-day in atmosphere.

THE USE OF BLACK

Black is a very popular note in decoration at present, especially in combination with white. Black has at various periods been used and used remarkably well, though almost exclusively in furniture and mostly in lacquers combined with gold designs. Here again the inspiration may be traced to China, and it was principally during the eighteenth century that the lacquer became so extensively used in both England and France. In the "seventies" of the last century, a period decidedly unfortunate from an artistic point of view, the idea of using black was so widely and mistakenly revived that a prejudice against black in decoration remains to this day. I seem to remember pieces of furniture dating from that period, made of ebony, in a vaguely Louis XVI style and upholstered in coffee colored satin, to give but an instance of the misuse of style and coloring,—not to mention taste! These are memories that should rest in oblivion.

WHITE MUST BE WHITE

White in combination with black is an entirely new idea. It has been originated in our days and is certainly a feature of our own period. People, especially in this country, are still just as much afraid of pure white as of very brilliant colors, in combination with black in particular. Black and white can only be considered very successful and smart (I use the word advisedly) when the white is pure white in perfect contrast to the black. All drabs and the popular range of coffee colors and toned whites look dull and dowdy and give the reverse of the bright

and exhilarating result which is achieved when a black and white room has been really successfully carried out. Besides, drab as a color is a thing out of date and has no place in the decoration and furnishings of 1915. It is a tone as much out of harmony with the tendencies and spirit of our modern days as would be paint of delicate pastel shades on the wood of a medieval Italian chair.

Black in materials seems at no period to have been used as freely as at present. We seem to be responsible for black hangings, furniture coverings, and certainly for the perfectly plain black carpets. I remember the sensation caused some years ago by the use of a perfectly plain black carpet to complete the color scheme of my gondola in Venice. Yet black, with the customary black leather seats and fringes, was the ideal floor covering. It was very perfect indeed and, with a narrow strip of an old sixteenth century Persian rug in shades of red, it made a beautiful picture.

THE ORIGINAL BLACK AND WHITE ROOM

The first black carpet that I ever heard of and actually saw, I found in 1902. It amazed me, and the room which it completed will ever remain a vivid and pleasant recollection. The walls were paneled and painted white, the carpet was black, and all the furniture, which was of Louis XVI design, in white, was covered with an ivory satin, perishable but exquisite. One large red lacquer cabinet and two pots of blue hydrangeas on each side of a tall Boldini portrait of a girl in black, gave the required touch of color. It was the smartest-looking room I have ever seen, and I have always thought of the designer and owner of this house, a South American lady, as the originator of all the black and white rooms that have followed.

A black and white room should be very simple in line and should be mostly pure white and have the black used principally for the decorations and in the fabrics. There should be touches of strong and bright color to set off the black and white, such as a bit of lacquer, a brightly colored carpet, or even a bunch of very brilliant flowers. Any tone, if pure and beautiful, will acquire an additional importance against the two colorless tones.

The use of all shades of violet, from palest mauves to deep purples, is also a decorative scheme which only in the last ten years has been added to the color harmonies of our homes. Unfortunately, though some lovely daylight effects can be achieved, this color scheme is hardly ever successful by artificial light. Most of the purples go dull and gray at night, though by using just the right tone a fine effect may be produced even then.

FLOWERS AS AN ENTERING WEDGE

The arrangement of flowers is one of the simplest means of creating novel decorative schemes without ruffling feelings as yet over-sensitive to the new brilliancy in colors. No one hesitates to use the most brilliant and most exuberantly colored flowers. Their tones are accepted, perhaps because of their passing glory, which, at best, lasts but a couple of days, while a hanging lasts years or even a lifetime. Yet, after all, why should hangings and furniture last forever? The house and home, to people with taste and imagination, might be a limitless field for new color harmonies which would make the surroundings an ever-varying setting for the individuality and a fitting background for woman's beauty.

A great deal of thought is now expended on color in the garden, especially in England where climatic conditions and soil are so conducive to success. Gardens, often enclosed by walls, are sometimes kept entirely in one scheme of color.

(Continued on page 116)



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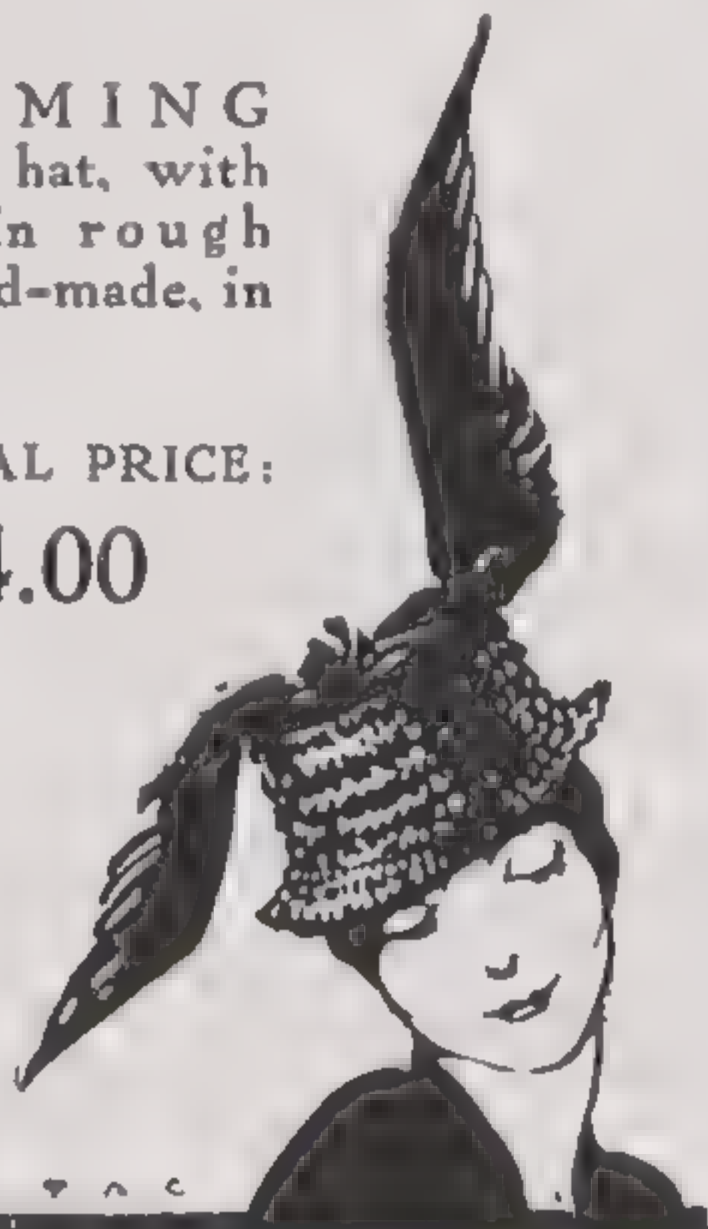
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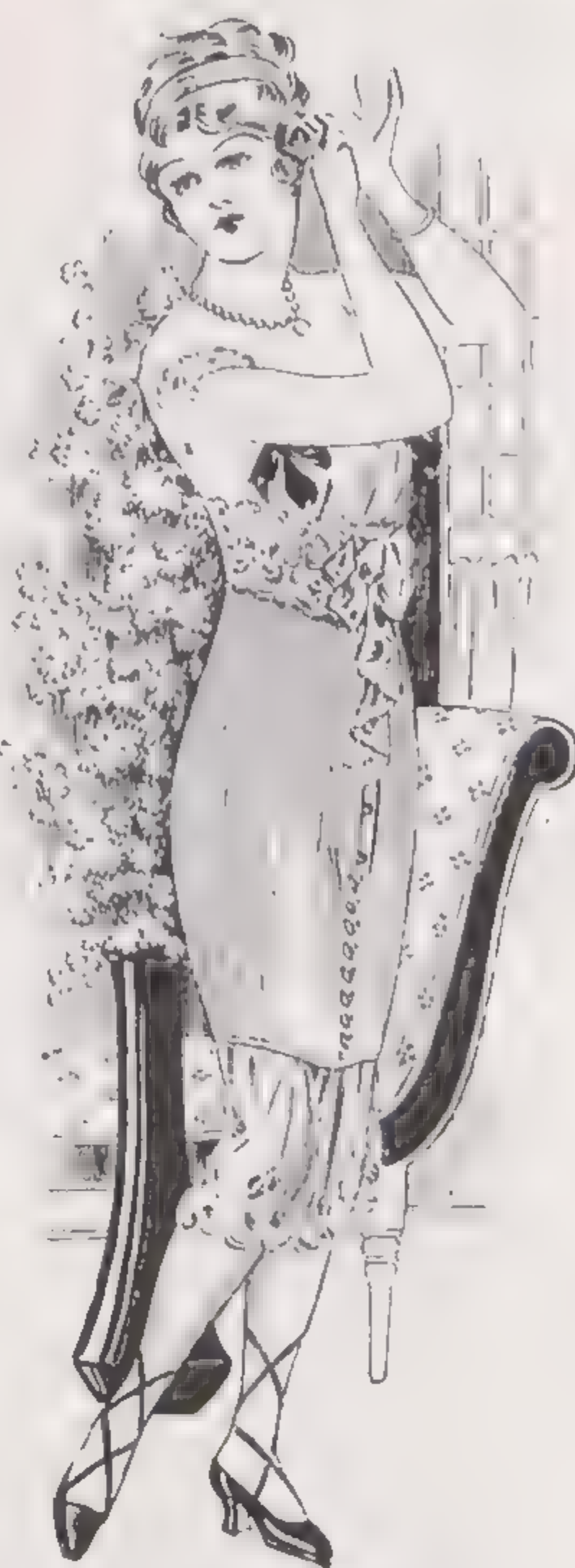
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(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

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(A) The right to decline to answer is in all cases reserved to Vogue.

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REGISTERING AT A HOTEL

Miss L. M. F.—Would you be so good as to tell me the correct way for a family, and for a young woman traveling alone, to register at a hotel.

Ans.—When traveling, a family would register at a hotel as follows:

Mr. and Mrs. W. A. Jones,
Miss Marion Jones,
Miss Elizabeth Jones.

This is much more correct than "Mr. and Mrs. W. A. Jones and daughters." Occasionally a man enters his name in a hotel register as "Mr. W. A. Jones and wife." This is not dignified nor in good taste. When a young woman is traveling alone, she should always register herself as "Miss Marion Jones." This is the one occasion when it is correct for a woman to put the prefix "Miss" or "Mrs." in signing her name.

UP TO THE EARS IN CHARM

(Continued from page 30)

The Chéruit blouse is of exquisitely thin muslin delicately embroidered. One of the prettiest is girdled at the waist with cord, and a short peplum falls over the tailored skirt worn with it. The sleeves are not long, and the collar rolls easily away from the round neck.

Jenny's blouses are distinguished by a very deep yoke in the back, as well as by an air of exceeding smartness. Many of them are collared across the back of the neck only. The blouse sketched at the lower right on page 29 is the one designed to be worn with the tailored suit "Prince de Gales," sketched on page 35 of the April 1 Vogue. The pretty blue of the collar and cuffs contrasts charmingly with the warm burnt orange of the duvetyn suit. The body of the blouse is of white muslin, plaited and barred with blue. Tiny collar embroideries are gold.

Martial et Armand show some blouses of muslin, but prefer the blouse of taffeta. They feature the silk blouse with high collar and long sleeves in their spring collection. Of red taffeta is the fitted blouse sketched at the lower left of page 29. It is smartly adjusted over a skirt of dark

blue gabardine. The blouse is prettily fashioned in the back and the two straps are fastened with gold buttons drawn through black embroidered buttonholes. The shoulder seam is corded, as is also the line of the neck and the lower edge of the sleeve.

Quite as important as the blouses themselves, and up to the ears in charm, are the separate collars to wear with them. As it is the nature of women's wearing apparel to become sheerer the nearer it approaches the face, the organdy collar holds first place in the affairs of neckwear. The two chic models at the upper right on page 30 belong to this cult. Lace and delicately embroidered muslin are, of course, next in fineness to organdy, and the collars sketched at the lower right and left of page 30 bear witness to the adaptability of these materials to the present mode.

As for the more tailored collars, without which no 1915 wardrobe is complete, the linen models illustrated at the upper left and in the middle at the bottom of page 30 hold their own with a stiff upper stock.

THE "CREDO" OF THE DECORATOR

(Continued from page 114)

I know of a beautiful blue garden and of one which is kept strictly golden. The blue garden in June and July is a sight never to be forgotten. Delphiniums, lupins, veronicas, iris, and hosts of other flowering things form the loveliest harmonies. The wall in this garden is covered with bluewash, against which orange lilies show up wonderfully all through June.

Borders in varying shades of red and pink also make a lovely garden scheme, and broad color effects may be achieved comparatively easily and inexpensively by sowing plots forty or fifty feet square with one annual. A plot of blue cornflowers, Shirley poppies, or the large

African marigolds is a gorgeous sight even though it lasts but a few weeks, but by careful attention these weeks may be extended into a succession of weeks and a gorgeous display of color achieved.

Wherever we look, we see color in all its beauty and variety, and it is difficult to understand why the ultra-civilized, or those who so consider themselves, so easily brand any vivid color as vulgar. A child would never make this mistake. A child's vision is clear and untainted by the conventional niceties of its elders. It has been said that youth alone possesses wisdom, and who knows whether a clear vision and unspoiled taste are not the exclusive property of childhood?

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Reduced Illustration from the April Issue

THE home which is practical, individual, scientifically arranged, well decorated and best fitted to bring you health and happiness will be your house beautiful. It is, therefore, the aim of *The House Beautiful* to give to its subscribers and readers, through its correspondence departments, individual and expert advice on all subjects dealing with the house and grounds. There are now established departments of Architecture, The Inside of the House (dealing with the practical, scientific problems), Interior Decoration, House Lighting, Garden and Orchard, and Landscape Architecture. The Shopping Guide aims to keep its readers well informed in regard to what is in the shops and to bring to their attention rare articles of furniture or other objects of value which are for sale privately.

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The following interesting subjects will be treated in the April issue:

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Safety and Economy in Plumbing
The Boarding-House Room
The Old Houses of Lyons
The Child's Own Room
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or

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The Twentieth Century Flower



J. K. ALEXANDER

The Dahlia of to-day is of unsurpassed beauty as a single flower, exquisite for private gardens, charming in masses, and ideal for planting against shrubbery.

Alexander's Up-to-Date Dahlias lead the world, because they are perfect in type and shape, beautiful in color, and most important of all—Free Flowering.

Our many customers are satisfied; they receive good stock, true to name, and best of all—Guaranteed to Grow.

All Flower Lovers are invited to send to the Dahlia King for his latest Free Illustrated Catalogue, which contains helpful descriptions and valuable cultural hints on Dahlias, Gladioli, Roses, Cannas, Peonies, Iris and Philox.

J. K. ALEXANDER, The Dahlia King

125-128 Central St.

East Bridgewater, Mass.



Nos. 2943/28—2944/28. Afternoon dress, cut with separate waist and skirt. Faille taffeta or pongee are suitable materials. Waist or skirt, 50 cents each.



Nos. 2776/28—2777/28. Afternoon gown, made with separate waist and skirt. The long overskirt, cut in one with waist and worn over a narrow skirt, has sufficient flare to give the correct silhouette. Waist or skirt, 50 cents each.

FIVE APPROVED PATTERNS

You may order any pattern shown on this page with full assurance that the dress made from it will be correct now, and will hold its style all through the coming season.

Of all the Vogue Patterns produced this spring, these five have proved themselves among the very most popular.

From the thousands of new models produced each year, Vogue selects the two or three hundred that seem most practical. These are reproduced in Vogue Pattern form. After their publication in Vogue, some are naturally less favored than others by Vogue's large and intensely critical jury of Pattern buyers. On the other hand, there are a few which prove especially popular; and these are reprinted for the benefit of readers who have not already seen them. Such are the five models shown here.

Reflecting, as they do, the latest trend of the spring mode, these five designs are particularly interesting in this season of uncertainty. For convenience, in ordering, you may tear off the bottom of this page and fill it in very quickly with ink or pencil.



Nos. 2754/28—2755/28. Topping the approved two-piece circular skirt is a coatee worn over a separate blouse. The skirt may be of the same or of a contrasting material. Coatee and blouse, 50 cents; skirt, 50 cents.



Nos. 2854/28—2855/28. A simple frock, which features the girdle and front panel cut in one piece; the sole trimming is a contrasting color to face the same. Waist or skirt, 50 cents each.



Nos. 2819/28—2820/28. Worn over the newest of shirred skirts is the quaintest of separate coatees which may do duty for many skirts. Coatee or skirt, 50 cents each.

ORDER FORM

From Vogue, April 15

VOGUE PATTERN SERVICE
443 Fourth Ave., New York

Send me the Pattern(s) listed here:

In ordering waists, determine size by the bust measure, and give bust measure. In ordering skirts, be guided by the hip rather than the waist measure, and give both hip and waist measure.

NUMBER	SIZE OF WAIST	SIZE OF SKIRT	REMITTANCE ENCLOSED
2943/28—2944/28	_____	_____	_____
2776/28—2777/28	_____	_____	_____
2754/28—2755/28	_____	_____	_____
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2819/28—2820/28	_____	_____	_____

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Your dressmaker can never make a gown look well on you unless you have a good figure and unless you carry it well.

I want to make you realize that your figure and health are almost entirely in your own hands, and that by following my simple, hygienic directions in the privacy of your own room



You Can Be So Well

that your whole being vibrates health. I have helped 70,000 of the most refined, intellectual women of America to regain health and good figures; and have taught them how to **keep** well. Why not you? You are busy, but you can devote a few minutes a day, in the privacy of your own room, to following scientific, hygienic principles of health prescribed to your particular needs.

I have reduced the weight of over 32,000 women and increased the weight of as many more. In my work for reduction or building flesh, I strengthen every vital function so that you are full of life and energy.

My work has grown in favor because results are quick, natural and permanent, and because they are scientific and appeal to **common sense**. Fully one third of my pupils are sent to me by those who have worked with me.

I wish you could stand with me at my window for a few minutes and, as the women pass, realize with me how many need better figures, better health. They could have them, too, with just a little daily effort which is **easy**—not as hard as what they are enduring.

The best physicians are my friends—their wives and daughters are my pupils—the medical magazines advertise my work. Someone in your town knows me. Ask your friends about my work. I am at my desk daily from 8 to 5.

No Drugs—No Medicines

I study each woman's case just as a physician studies it, the only difference being that instead of medicine I strengthen and put in place weakened organs by exercises for nerves and muscles controlling them, bringing a good circulation of warm blood into them, which I purify by teaching correct breathing. I relieve such ailments as

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Constipation Nervousness Headache Pregnancy
Anemia Torpid Liver Weakness Rheumatism

I have published a free booklet showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in woman. **Sit down and write me NOW. Don't wait—you may forget it.** I have had a wonderful experience and I should like to tell you about it.

SUSANNA COCROFT, Dept. 17, 624 South Michigan Ave., Chicago

Miss Cocroft is a college bred woman. She is a recognized authority upon the scientific care of the health and figure of women. She personally supervises her work.

The Superb April Gardening Guide Free

If you are going to spend \$25 or \$100 on your lawn or garden this spring—wouldn't it be true economy to spend a mere fraction of this sum in avoiding possible mistakes?

The growing of fruits, flowers, and vegetables is no longer a happy-go-lucky, hit-or-miss affair. Season after season has reduced it to a science.

We would like to introduce to you a consulting expert whose friendly voice and charming exterior will be sure to please you—and who speaks with the voice of experience—

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The Magazine That Tells You How

This beautifully illustrated magazine has four big special numbers—and the Gardening Guide issued in April is the best of all, so far as the man and woman who delve in the soil are concerned. It is chockfull of the timeliest suggestions and authoritative articles on outdoor work. In fact, *each month* considers its own season's problems—and the house is no less carefully discussed than its grounds.

We know you will like this inspiring magazine the moment you see it—therefore our

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is due to the growing knowledge that it is the easiest multi-stringed instrument to learn.

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Harping has always been the most graceful womanly accomplishment but harps have been too costly for popular use. Now—the Clark Irish Harp with its magnificent tone and low price makes owning a harp possible to nearly every home.

You Can Play the Harp—

let us tell you how you can try the Clark Irish Harp before purchase.

Write us for Literature by Mr. Melville A. Clark, Harp Virtuoso, telling why you can play the harp after six week's study. Its value for accompanying. The demand for harpists. Its history, etc. Send your name and address on a postcard.

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of the home should be as attractive as the inside.

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should be in keeping with the furnishing inside—dainty and artistic, yet strong and durable. Our reputation has been made on the beauty and hardiness of our stock.

Our 1915 catalogue contains many valuable hints and suggestions. We will gladly send it to you upon request.

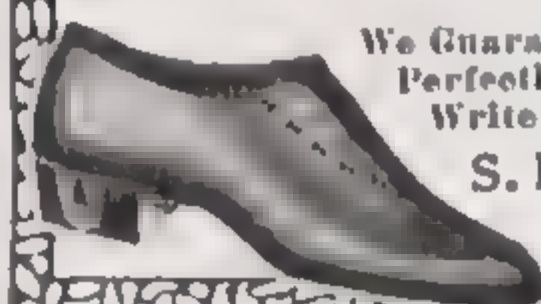
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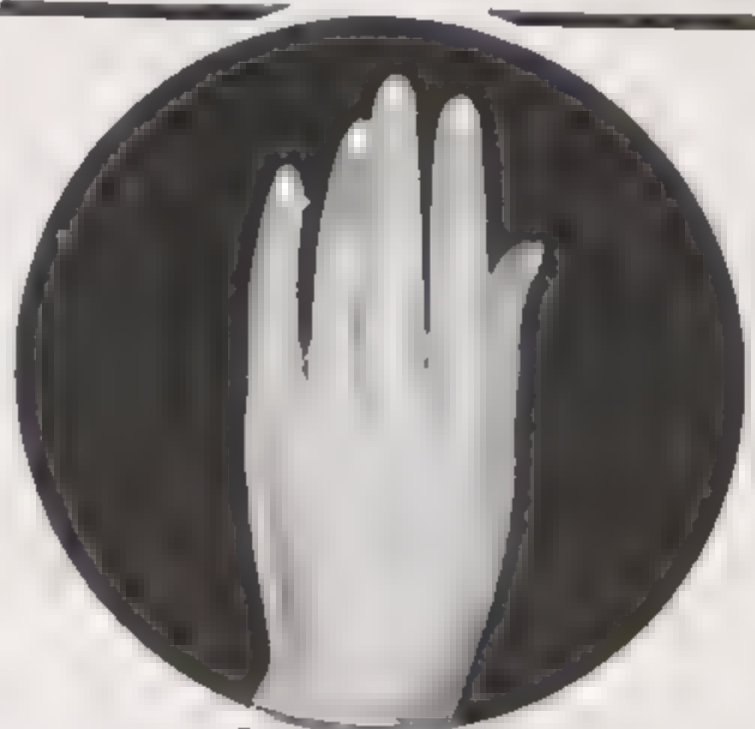
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VOGUE WILL SHOP FOR YOU

The Vogue Shopping Service is as alert and vigorous—and almost as busy—in the late spring and early summer as at any other time. Most of Vogue's readers are out of town. The comfort of knowing they can buy, through Vogue, whatever they please, is responsible for the hundreds of orders we are accustomed to receive each week during May, June and July.

Even if the Shopping Service were a purely mechanical thing—a soulless corporation—it would still be of great value to you during the months when you are usually far from the shops. But the Shopping Service is intensely personal. It is alive. Never once has it filled any order whatever in a purely routine way; and this, perhaps, explains its immense success. For example, not long ago we received this letter:

"I have received the negligee which you bought for me, and am perfectly delighted with it. And to think of the price!—so much less than I would have paid here at home for the same garment, even if I could have found it."

It happened, on the day that this woman's order was received, that there was a special sale of negligees at one of the shops. This was a stroke of fortune which Vogue did not overlook. It would have been easy enough to have bought the negligee at any one of a dozen other places—but Vogue went straight to the most advantageous place.

Special sale, or no special sale, it is always an economy to shop through Vogue—an economy of time, and often of money too. Each issue of Vogue is full of suggestions; and the Shopping Service stands ready to buy anything you may find in Vogue, without extra charge for its services. Before ordering, read these suggestions:

1. Vogue will buy for you any article editorially mentioned or advertised in Vogue; also any other that can be had in New York. When ordering anything Vogue has published, please give date of issue and number of page.
2. Enclose cheque to cover the cost of the articles you want. If you don't know exact cost, send approximate amount and the balance, if any remains, will be refunded. Should the remittance be insufficient, Vogue will notify you; articles cannot be sent till the full amount has been received.
3. Only by special advance arrangement will articles be sent on approval. If you return them, your remittance will be refunded, but express charges both ways will be at your expense. And, when such arrangement has been made, and you find it necessary to return articles, send them to Vogue and not to the shop.
4. Unless otherwise requested, articles are sent express collect. Charges will be prepaid if so instructed; but orders will not be sent C. O. D. When ordering small, light articles include postage so that they may be mailed.
5. Vogue makes no charge for its services; to avoid bookkeeping, Vogue will not open charge accounts with any patrons. Nor can Vogue undertake to charge articles to your own account in the shop from which you are purchasing. All orders are to be accompanied by the appropriate remittance.
6. When ordering garments, be sure to state size; and to give your preferences as to style, color and material. Please name your second choice when possible.
7. Write your name and address very legibly. A stamped envelope should be enclosed when reply is desired.

When ordering any article advertised in Vogue, you will usually save a little time by writing to the shop direct. Vogue will, however, always be glad to buy for you any advertised article that you may wish to purchase through the Shopping Service.

VOGUE SHOPPING SERVICE
443 Fourth Avenue New York

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50% stronger than the ordinary kind

No home should be without it.

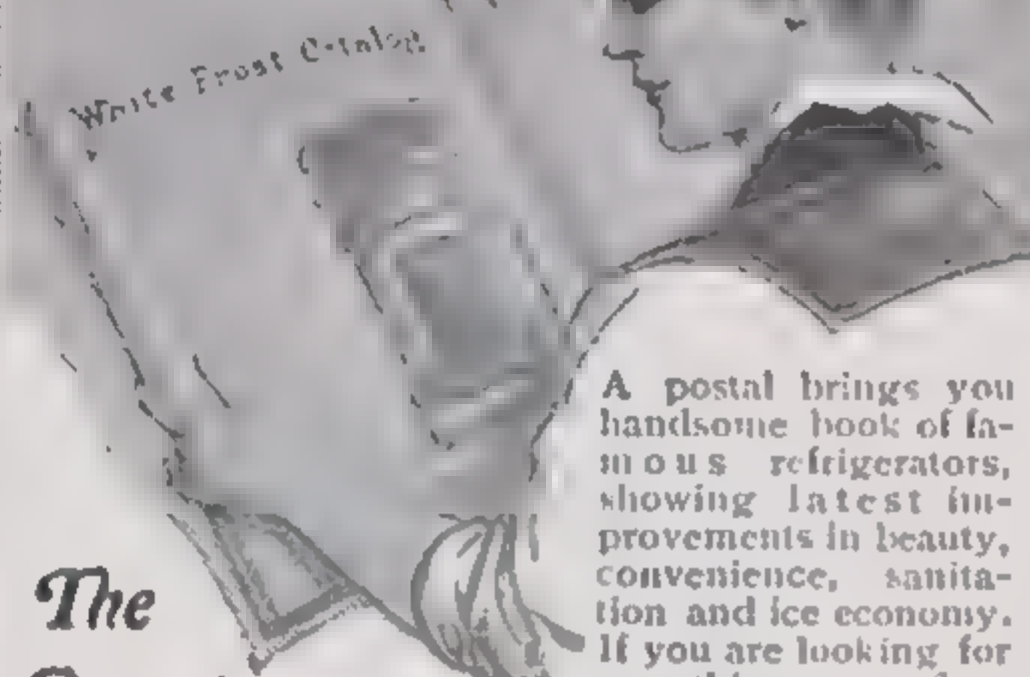
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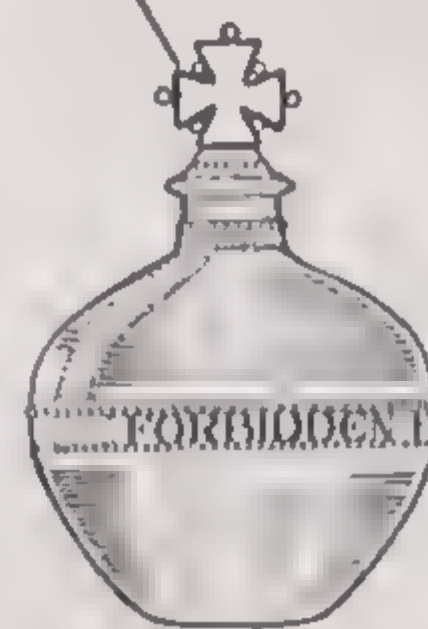
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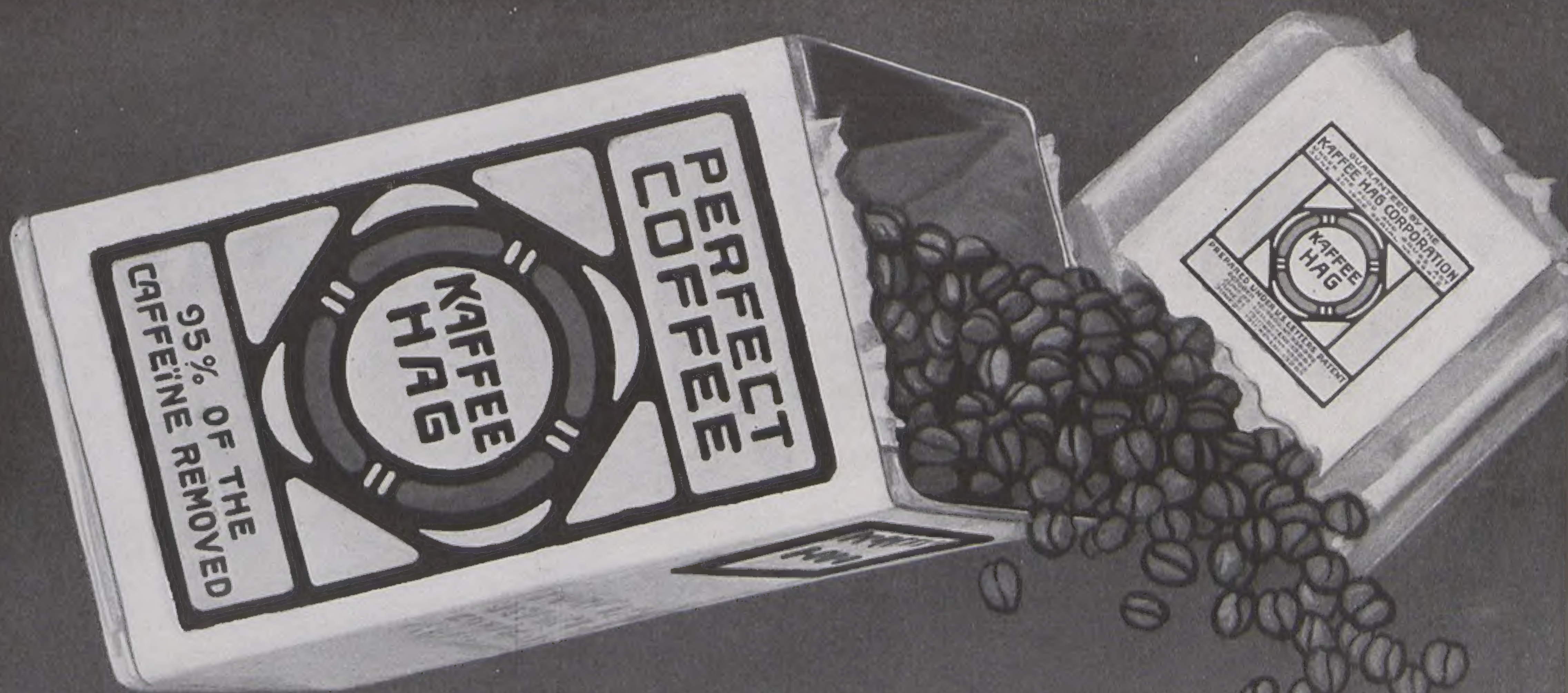
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GREAT BEAR Spring Water
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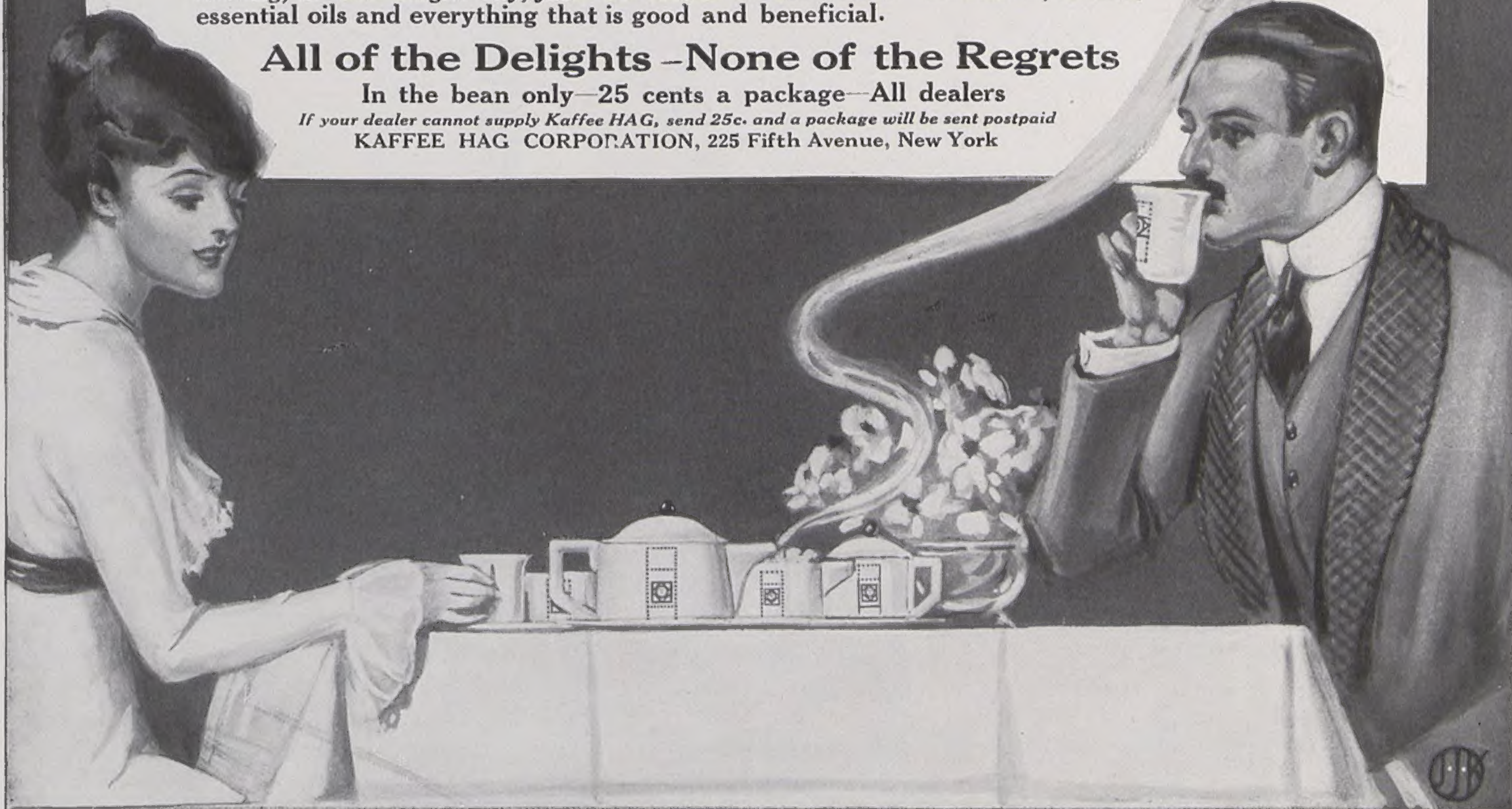
Kaffee HAG has practically no caffeine in it, so little, in fact, that a cup of coffee made from coffee so treated contains only one-twentieth of a grain, an amount so small that its effect can not be calculated, while a cup of ordinary coffee contains on an average two and one-half grains; four grains will kill a cat.

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In the bean only—25 cents a package—All dealers

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Miller Tires

**But They Can't
Answer Your Mileage Question
Unless They're on Your Car.**

SOME men try to answer this question by buying tires at a price. How can they get mileage out of a tire that price prohibits the builder putting into it? Others endeavor to answer it by dickering for adjustments—and that is all they get. Others accept the factory equipment tires on their cars as the solution to the mileage question. But the car builder neither makes nor guarantees tires.

This mileage question is never settled until it is answered right. You can only get as many miles out of a tire as the manufacturer puts into it.

Miller Builds Mileage In For You

by first making a shock-resisting back bone of cotton fabric. And do you know that fabric is just as important as rubber in a tire? In fact, while rubber is necessary for resiliency, its greater function is to protect the fabric. The Miller method, which gives you the right rubber compound (and plenty of it) goes farther. It produces the right kind of fabric and that's what makes *Miller Tires go farther!*

The Miller Method is an exclusive process of vulcanizing with a low degree of heat—applied for a short time. It retains the natural wax and oil in the cotton fibre, and thus prevents internal friction, because it leaves nature's lubricant in the minute strands and fibre of the cotton.

This wax and oil carbonize at 240 degrees, but the old method requires 287 degrees to vulcanize the tire. A brittle and lifeless fabric cannot stand the terrific punishment that all tires must endure.

The process by which Miller tires are built, thoroughly vulcanizes, makes a perfect unit of rubber and fabric, without burning the life out of either, and with no point of cleavage in the construction.

This method of vulcanization—the retention of the vegetable wax and oil—means life in the fabric and rubber. It results in safety—freedom from blow-outs, and additional miles of wear in Miller tires, as thousands and thousands of motorists have found out.

Settle this mileage question today by going to the Miller dealer. When he puts Miller tires on your car, you can put the mileage question out of your mind for good.

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With Miller tires on your car you're in control. Its tread is an integral part of the tire and retains its safety features until the entire tire is worn out. The greater mileage you get will make your choice of Miller Tires an economy, as well as a permanent safeguard.

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TUBES**

answer
the tube
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IN THE COTTON
MEAN MILES
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passes current
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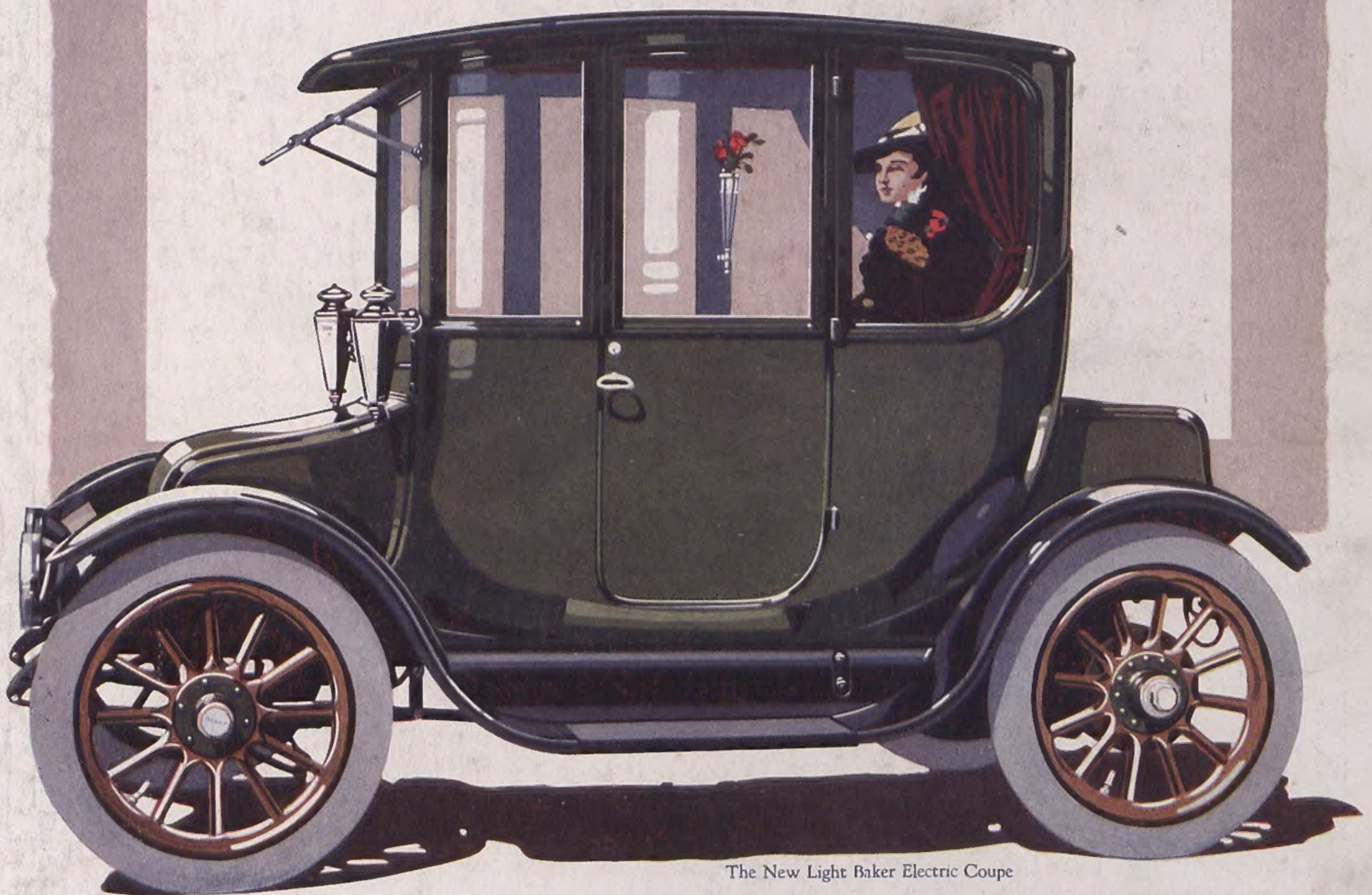
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